

Choralbuch

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Choralbuch.

Enthaltend die Melodien

zu der

Sammlung auserlesener Lieder

von der

erlösenden Liebe

und den

Liedern im Schatzkästchen

von

JOHANNES ROSSNER.

Mit Stereotypen gedruckt

Leipzig

bei Karl Tauchnitz, 1825.

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Verzeichniß der Melodien im Choralbuche.

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57. — 127. 487. 492. 708.
58. — 8. 156. 344. 440. Gedg. 68.
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21. 22. 26. 27. 37. 43. 59. 67. 70. 71. 72. 78. 79.
103. 121. 131. 140. 144. 155. 156. 161. 180. 189.
207. 213. 222. 248. 256. 267. 269.
87. — 16. 170. 174. 296. 837. 838. 840. 904. Gedg. 184.
88. — 163. 823. 824. 851. 857. Gedg. 331. 340.
89. — 137. 341. 527. 533. 604.
90. — 61. 348. 739.
91. — 24.
92. — Gedg. 109. 110. 171.
93. — 22. 56. 81. 83. 277. 362. 366. 415. 419. 457. 470.
499. 555. 586. 660. 747. 805. 810. 816. 820. 850.
855. 901. 915. 921. 934. Gedg. 15. 16. 45. 94.
96. 122. 132. 134. 153. 277. 279. 283. 396. 315.
323. 333. 343. 344. 348.
94. — 112. 228. 847.
95. — 243. 247. 367. 399. 504. 690. 698. 928. Gedg. 46.
47. 102. 254. 258.
96. — 626.
97. — 140. 309.
98. — 129. 162. 206. 250. 403. 416. 534. 540. 596. 609.
618. 623. 640. 750. 752. 788. 809. 822. 827. 870.
893. 896. 911. Gedg. 60. 92. 145. 150. 188. 210.
303. 312. 321. 330. 349. 351. 366.
99. — 245. 255. 257. 382. 496. 812. 914. Gedg. 191.
100. — 275. 408. 466. 801. 913. Gedg. 133. 193. 292. 353.
101. — Siehe Melodie 9.
102. — 305. 860.
103. — 303. 314. 718. 804. 868. Gedg. 98. 280. 314. 322.
104. — 328. 895.
105. — 121. 173. 302. 357. 608. 646. 704. 720. 899.
106. — 21. 91. 177. 245. 285. 338. 482. 545. 554. 562. 567.
772. 887. Gedg. 84. 130. 192. 226. 261. 290. 352.

Nach der

107. Mel. wird gefangen, im Gefangb. das Lied No. 55. 58.
217. 236. 326. 362. 385. 442. 483. 532. 557. 558.
571. 793. 832. 845. 853. 881. 907. im Gedg. 107.
206. 224. 293. 342.
108. — 25. 26. 66. 124. 161. 201. 229. 240. 295. 379. 396.
502. 579. 652. 657. 668. 737. 745. Gedg. 104. 174.
109. — 23. 98. 101. 103. 188. 264. 294. 321. 395. 428.
479. 480. 484. 489. 498. 501. 530. 709. 734. 756.
833. 834. 856. 865. Gedg. 101. 105. 124. 125.
255. 276. 301. 313.
110. — 656.
111. — 28. 30. 38. 49. 60. 63. 128. 146. 276. 279. 307. 431.
456. 548. 576. 648. 665. 831. 862. 874. 876. 880.
918. 933. 945. Gedg. 50. 51. 74. 75. 76. 77. 91.
173. 302. 347. 355.
112. — 241. 418.
113. — 595. Gedg. 223.
114. — 44. 221.
115. — 783. 784. Gedg. 350.
116. — 20. 566. 773. 815. 882. Gedg. 123. 152. 275.
117. — 96. 650.
118. — 339. 693. 826. 854. 866. 869. 871. 905. 908.
Gedg. 10. 29. 30. 38. 39. 135. 141. 215. 245.
249. 250. 264. 291. 337.
119. — 19. 194. 461. 564. 636. 637. 644. 759. 791. 817.
Gedg. 148. 154. 176. 251. 257. 268. 282. 297.
329. 359.
120. — 678.
121. — 253.
122. — 305. 411. 798. 819. 879. Gedg. 185. 221.
123. — 414. Gedg. 317.
124. — Gedg. 41.
125. — 755. Gedg. 231.
126. — Gedg. 89. 199. 235.
127. — Gedg. 164.
128. — Gedg. 208.
129. — 724.
130. — 413. 767. 768.
131. — Vater Unser.
132. — 509. 524.
133. und 134. Mel. 949. 950.

1. Danket dem Herren, denn er ist sehr freundlich 2c. (Siehe Gesangbuch Nro. 93.)

1



2. Er ist erstanden 2c. (474.)

J. H. Tschertlitzky.



3. O du selige 2c. (491.)



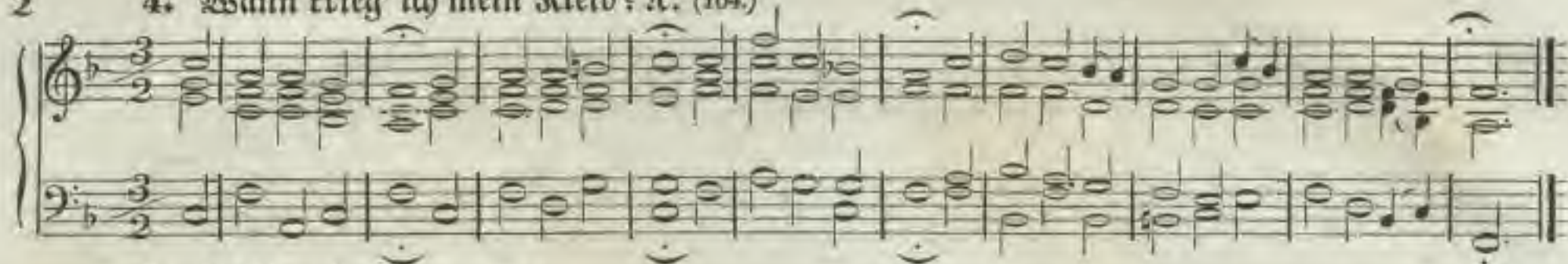
O du se - li - ge, o du fröh - li - che Gna - den -



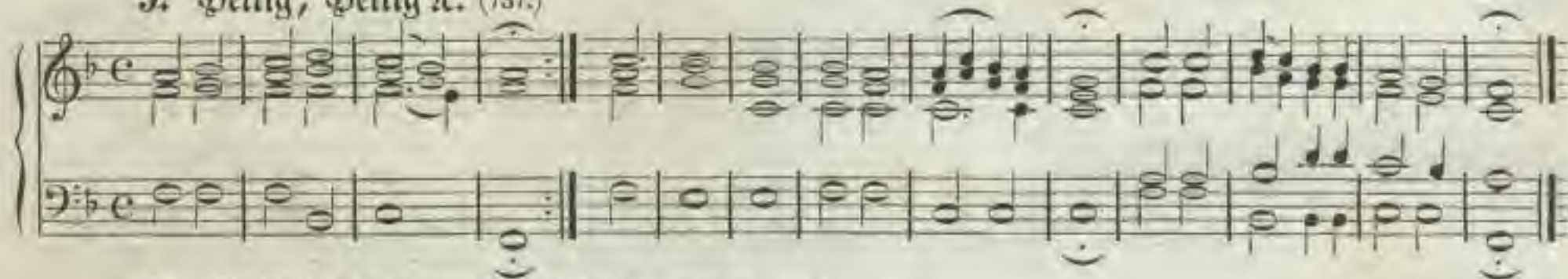
brin - gen - de Weib - nachts - zeit.

Welt ging ver - lo - ren, Christ ward ge - ho - ren, freu - e, freue dich, o Chri - sten - heit!

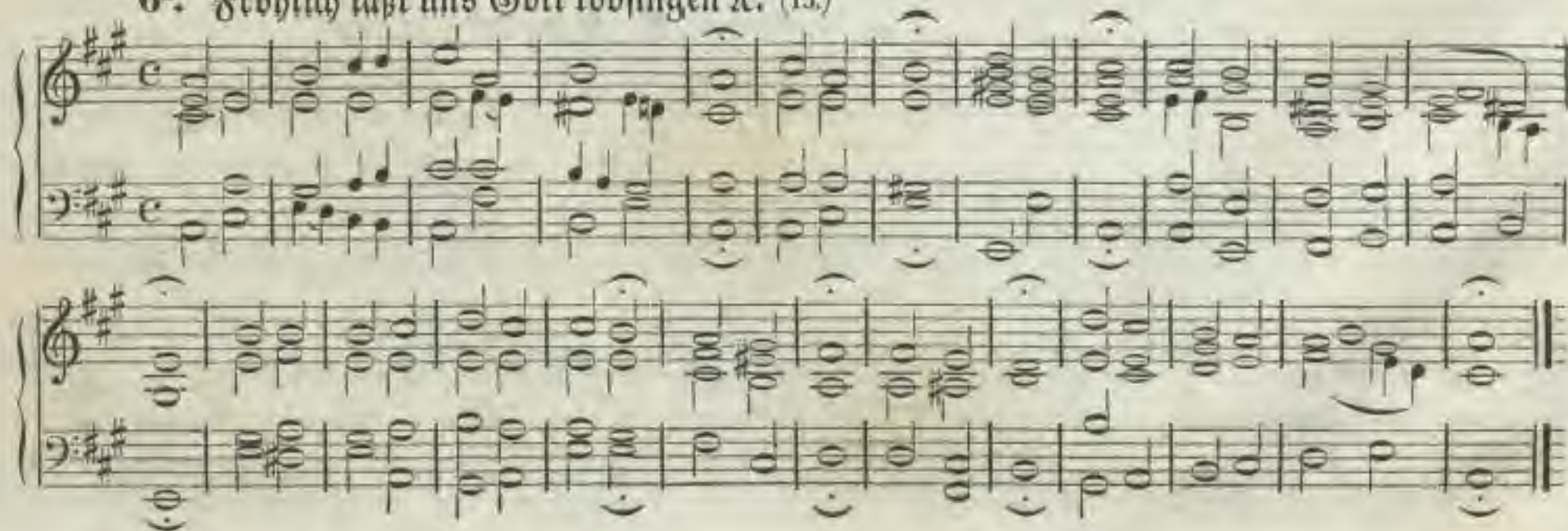
4. Wann Frier' ich mein Kleid? re. (104.)



5. Heilig, Heilig re. (737.)



6a. Fröhlich laßt uns Gott lobfingen re. (15.)



6^b. Warum sollt' ich mich denn grämen zc. (719.)

Handwritten musical score for the hymn 'Warum sollt' ich mich denn grämen zc. (719.)'. The score is written for two staves, Treble and Bass, in common time (C). The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one flat (B-flat). The score consists of two systems of music, each with a repeat sign at the end. The first system has 8 measures, and the second system has 8 measures. The notation includes various note values, rests, and accidentals.

7. O du Herz der Liebe zc. (141.) oder: Jesu, ew'ge Sonne zc. (164.)

Handwritten musical score for the hymn 'O du Herz der Liebe zc. (141.) oder: Jesu, ew'ge Sonne zc. (164.)'. The score is written for two staves, Treble and Bass, in common time (C). The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one sharp (F-sharp). The score consists of two systems of music, each with a repeat sign at the end. The first system has 8 measures, and the second system has 8 measures. The notation includes various note values, rests, and accidentals.

8. Ruft getrost, ihr Wächterstimmen ic. (3.)

Handwritten musical score for the hymn '8. Ruft getrost, ihr Wächterstimmen ic. (3.)'. The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of three systems of staves. The first system has two staves (Soprano and Alto), the second system has two staves (Tenor and Bass), and the third system has two staves (Soprano and Alto). The piano accompaniment is written in the right hand of each system. The key signature is one flat (B-flat) and the time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with fermatas or long notes, particularly in the Soprano and Alto parts. The score ends with a double bar line.

9. Jesus Christus, blick' dich an ic.

(Siehe Vorrede.)

Handwritten musical score for the hymn '9. Jesus Christus, blick' dich an ic.' The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of two systems of staves. The first system has two staves (Soprano and Alto), and the second system has two staves (Tenor and Bass). The piano accompaniment is written in the right hand of each system. The key signature is one flat (B-flat) and the time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with fermatas or long notes, particularly in the Soprano and Alto parts. The score ends with a double bar line.

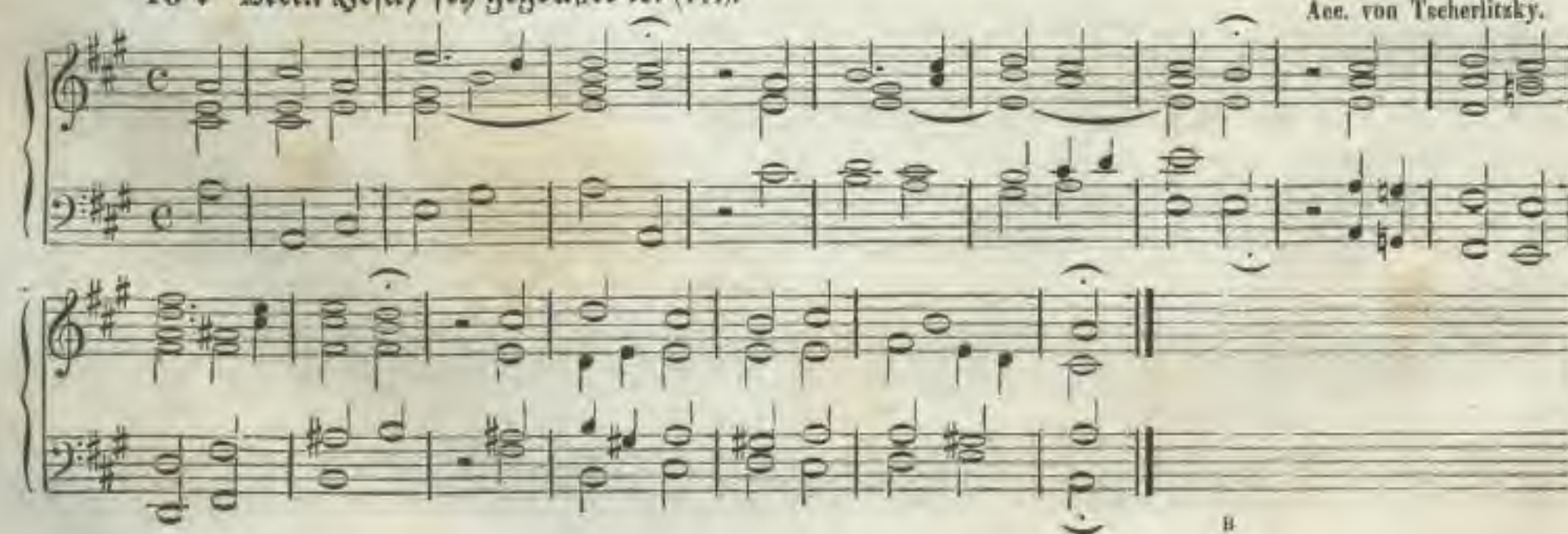
10^a. O Jesu, meine Sonne! ic. (377.) Metr. Wach auf, mein Herz, und singe ic.

5

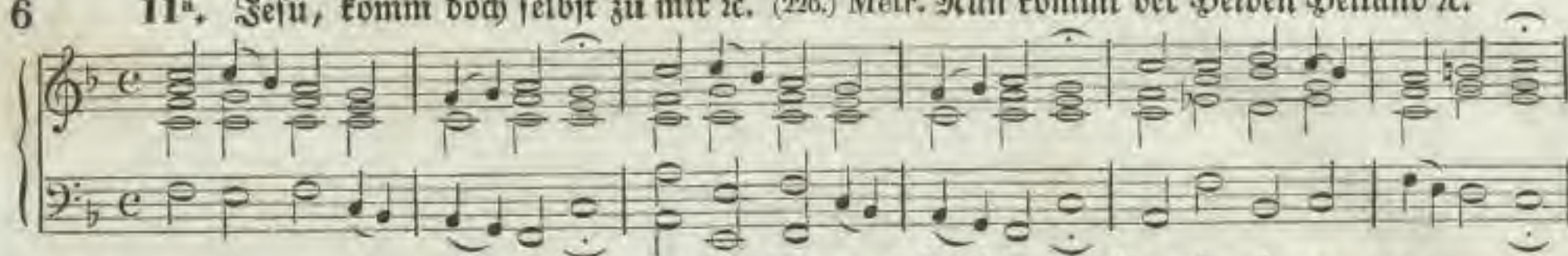


10^b. Mein Jesu, sey gegrüßet ic. (144.)

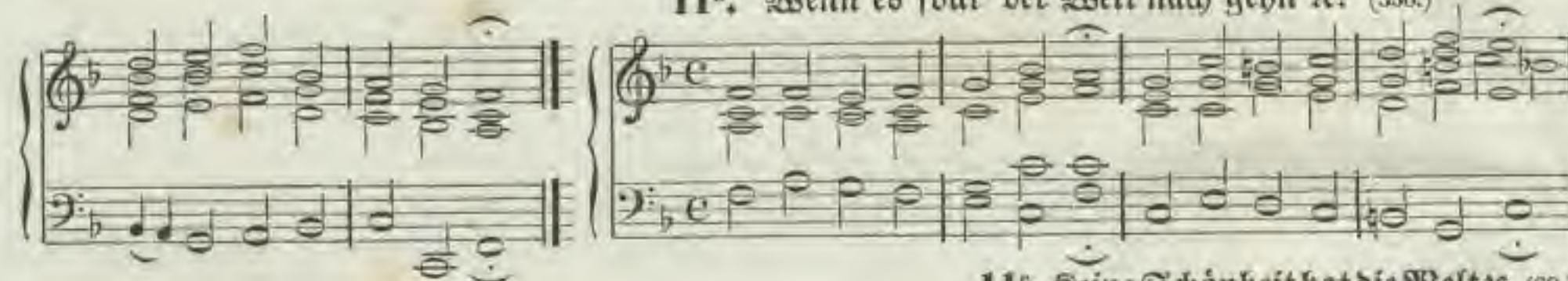
Acc. von Tschernitzky.



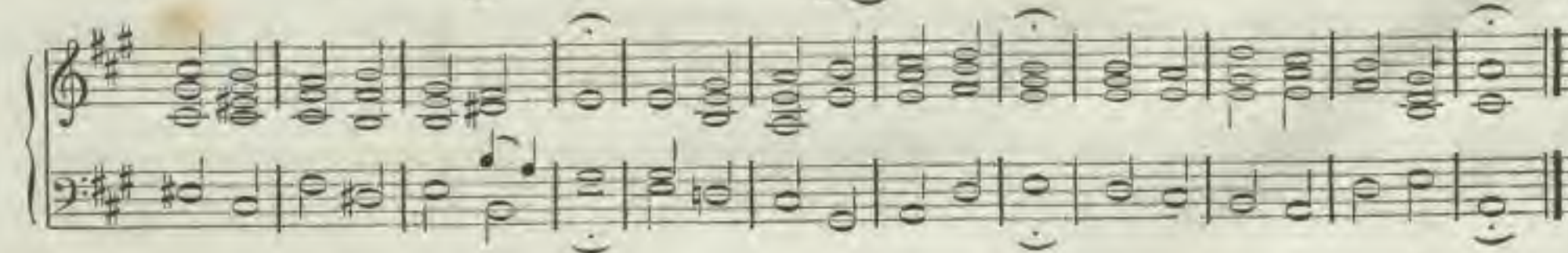
11^a. Jesu, komm doch selbst zu mir 2c. (226.) Metr. Nun kommt der Heiden Heiland 2c.



11^b. Wenn es sollt' der Welt nach gehn 2c. (356.)



11^c. Keine Schönheit hat die Welt 2c. (69.)
Schinn.



12. Höchster Priester, der du dich ic. (134.)

7

13a. Jesus Christus herrscht als König ic. (63.)

Gratz

13^b. Jesus Christus herrscht als König 1c. (63.)

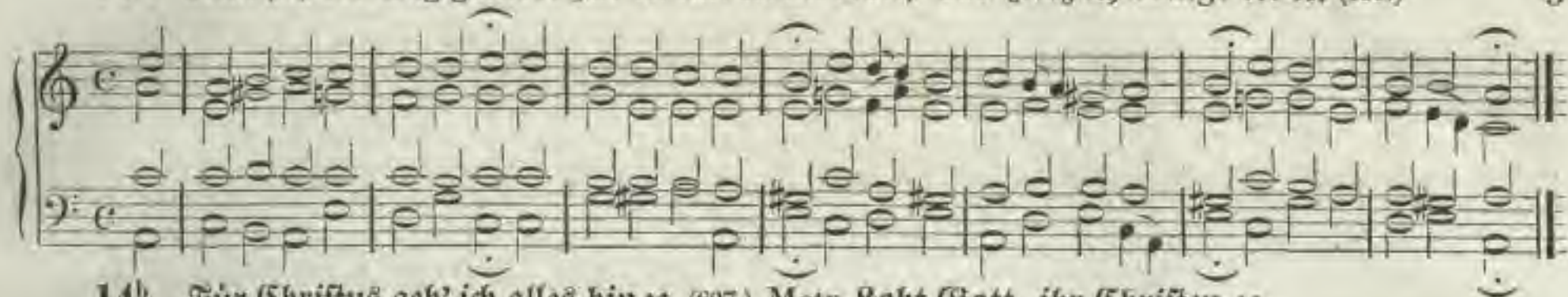
Two systems of musical notation for the hymn 'Jesus Christus herrscht als König'. Each system consists of a grand staff with a treble and bass clef. The first system begins with a repeat sign. The music is in common time (C) and features a melody in the treble with a supporting bass line. The second system concludes with a double bar line.

13^c. O wie felig sind die Seelen 1c. (639.)

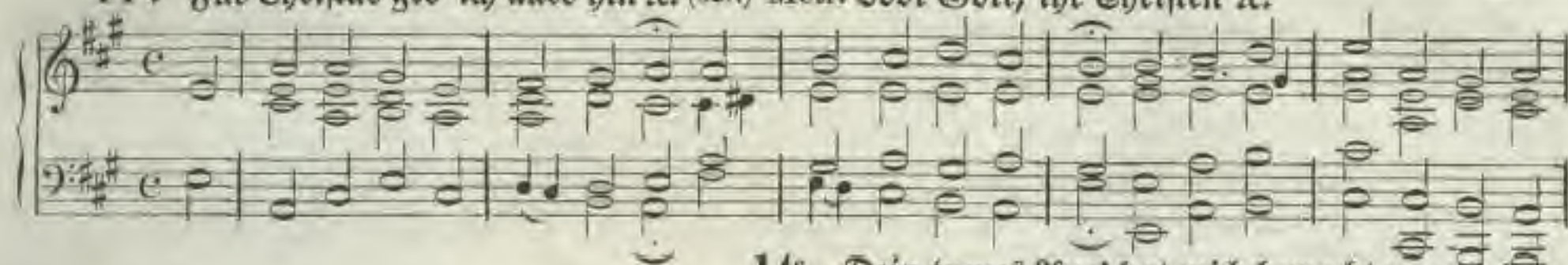
Two systems of musical notation for the hymn 'O wie felig sind die Seelen'. Each system consists of a grand staff with a treble and bass clef. The first system begins with a key signature change to one sharp (F#) and a repeat sign. The music is in common time (C) and features a melody in the treble with a supporting bass line. The second system concludes with a double bar line.

14^a. Nun sich der Tag geendet hat 2c. oder: Mein Gott, das Herz ich bringe dir 2c. (139.)

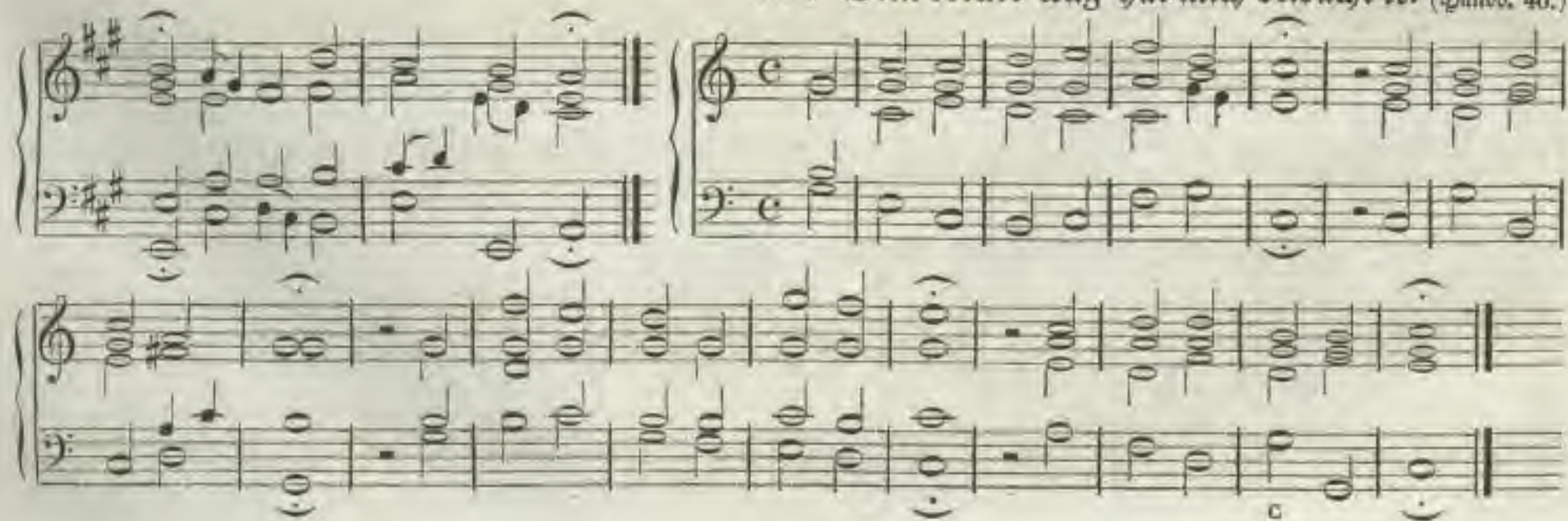
9

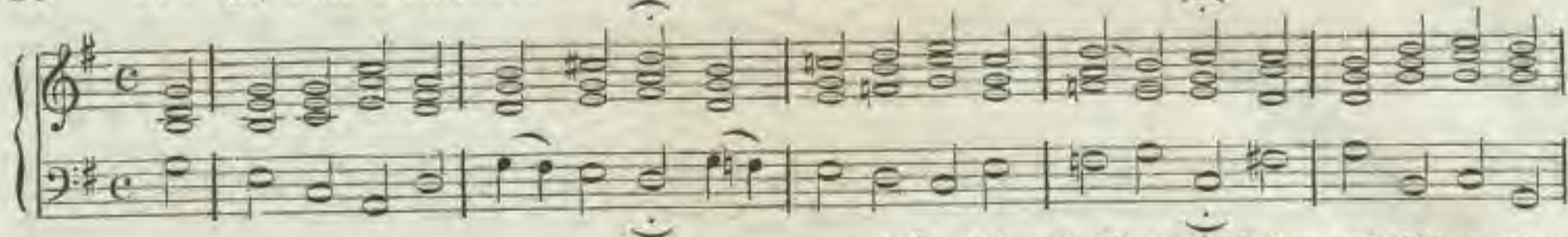
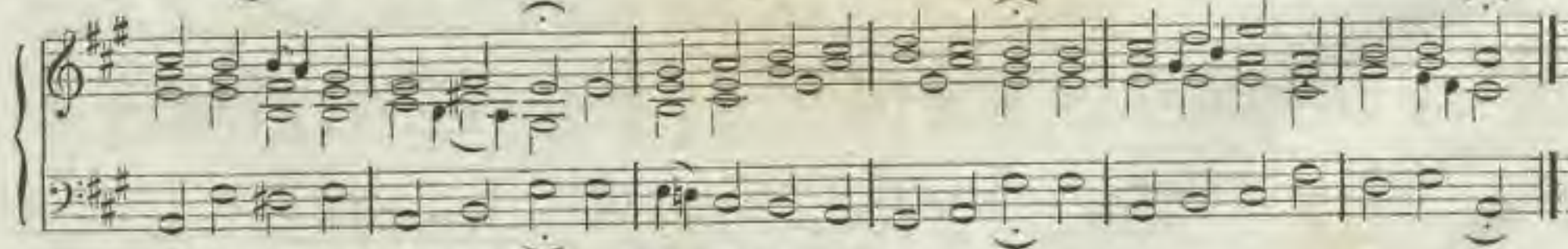
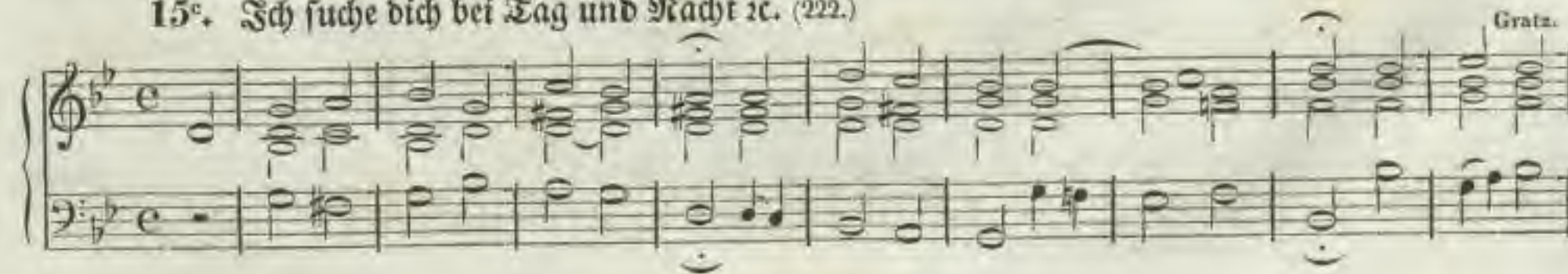


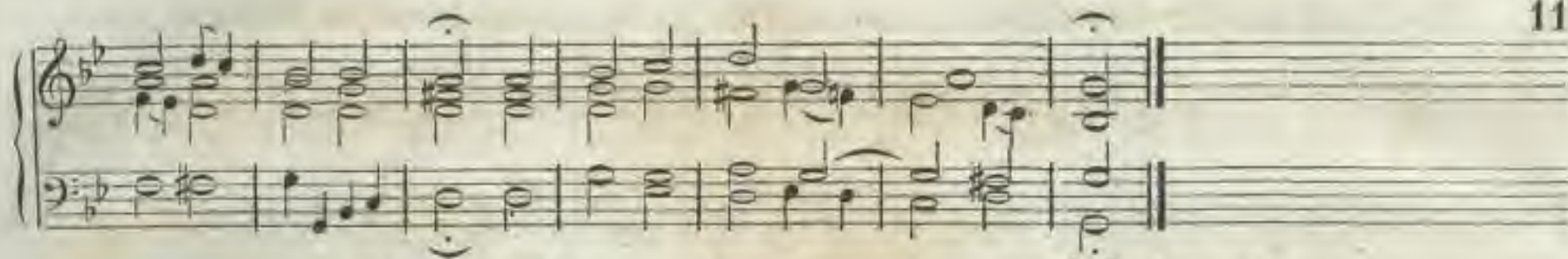
14^b. Für Christus geb' ich alles hin 2c. (627.) Metr. Lobt Gott, ihr Christen 2c.



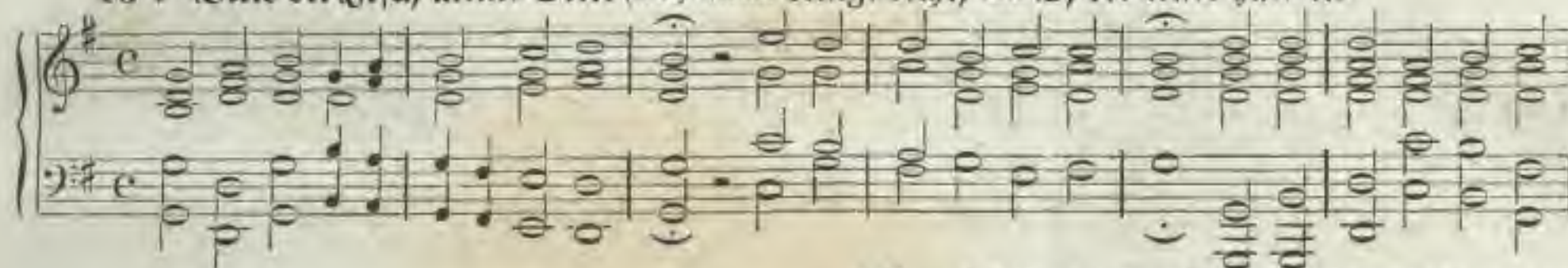
14^c. Dein treues Aug' hat mich bewacht 2c. (Hamb. 46.)



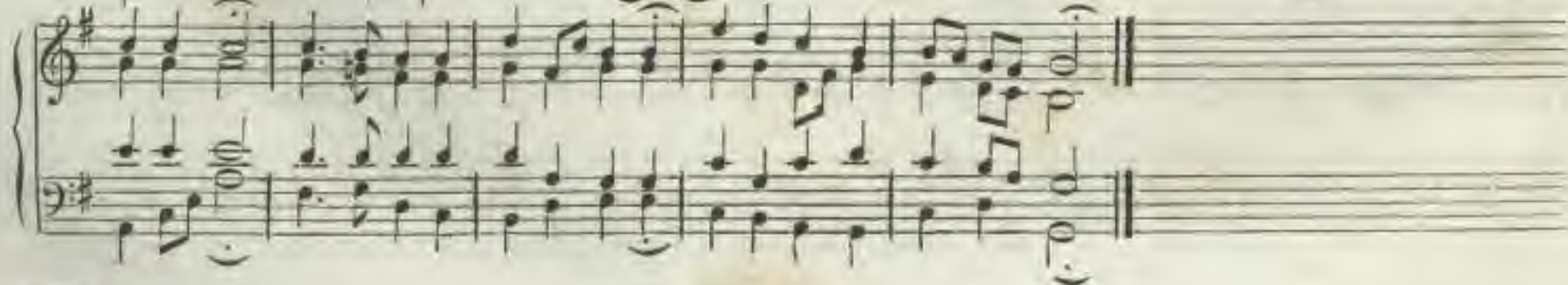
15^b. Ach, alle Welt läuft her und hin 2c. (733.)15^c. Ich suche dich bei Tag und Nacht 2c. (222.)



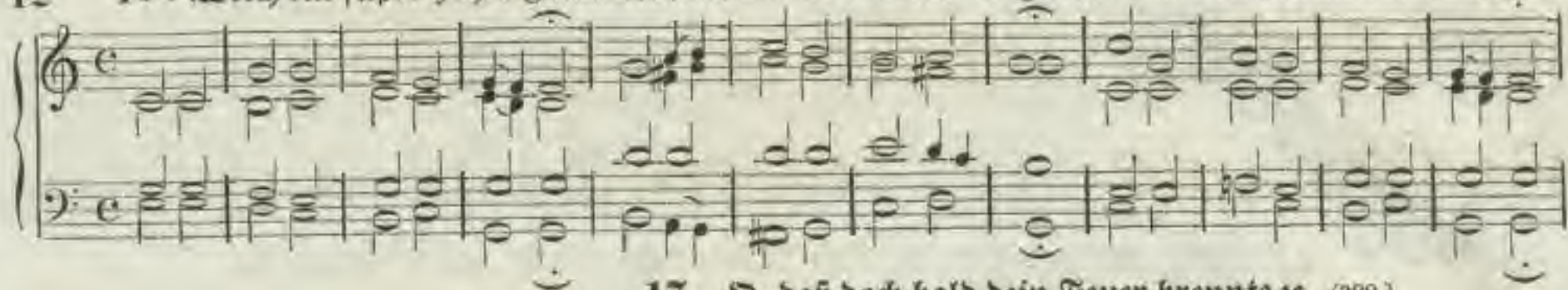
16^a. Bleib bei Jesu, meine Seele (182.) Metr. Ringe recht, oder D, der Alles hält zc.



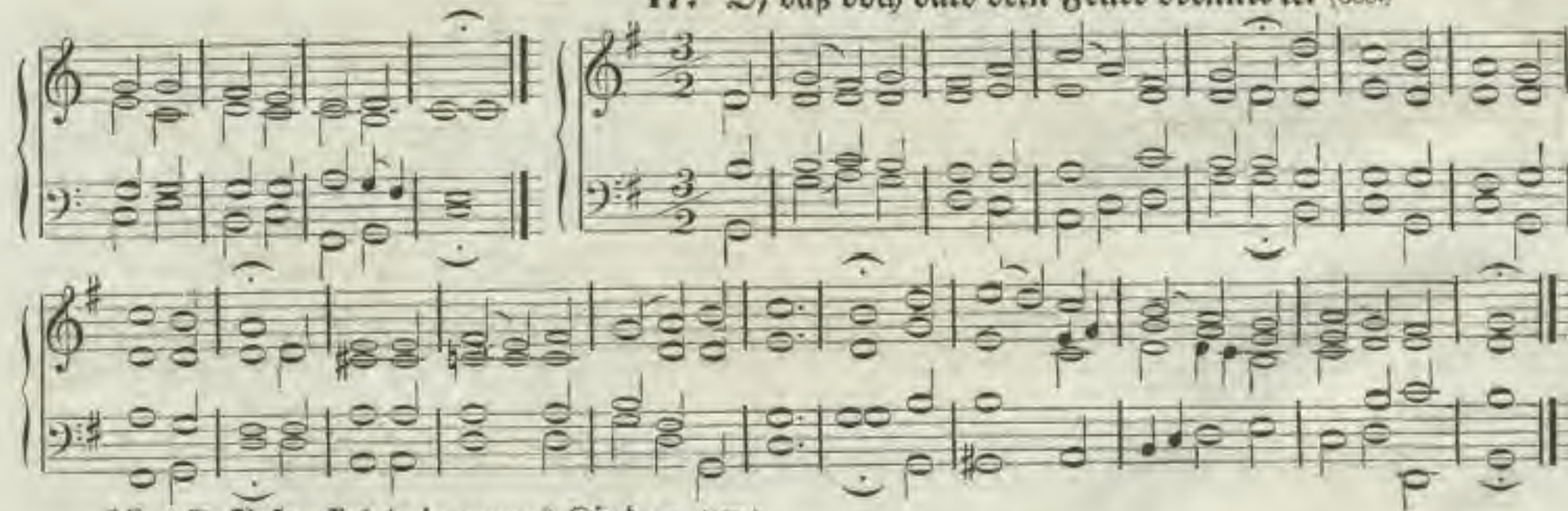
16^b. Heil'ge Liebe, Himmelsflamme zc. (197.)



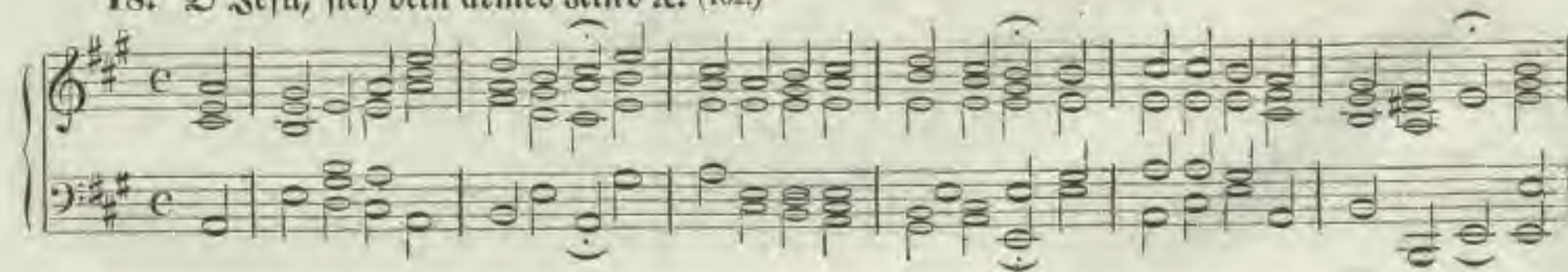
12 16^c. Welch ein süßer hoher Friede *re.* (200.) und 19^b. Sollt' es gleich bißweilen scheinen *re.* (333.)



17. O, daß doch bald dein Feuer brennte *re.* (388.)



18. O Jesu, sieh dein armes Kind *re.* (102.)



19^a. Theures Wort, von Gott gegeben 2c. (447.) *) 13

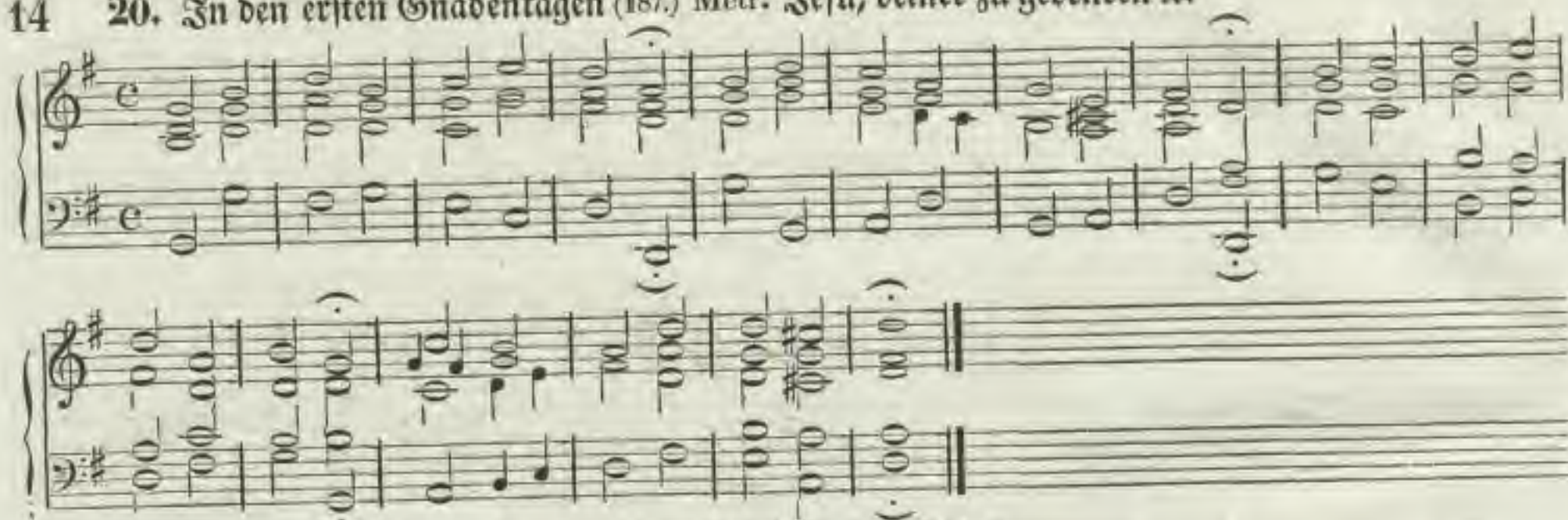
Knecht.

col. 8va

19^c. Wann ich werd' in Himmel kommen 2c. (im Schachlächchen No. 31.)

*) Mel. 19^c Sollt' es gleich bisweilen scheinen 2c. sieh No. 16^c. Welch ein süßer 2c.

14 20. In den ersten Gnadentagen (187.) Metr. Jesu, deiner zu gedenken ꝛ.



21. Lobfingt dem Herrn ꝛ. (422) Metr. Gott ist mein Lied ꝛ.



22^a. Die Seele Christi heil'ge mich 2c. (266.) Metr. Erhalt' uns, Herr, bei deinem Wort 2c. 15

The musical score for hymn 22a is written in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line. The melody is simple and hymn-like, with the piano accompaniment providing a steady harmonic support.

22^b. O Jesu, wär' ich armes Kind 2c. (180.) Metr. Ach bleib bei uns, Herr Jesu Christ 2c.

The musical score for hymn 22b is written in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line. The melody is simple and hymn-like, with the piano accompaniment providing a steady harmonic support.

Mel. Gelobt seyst du, Herr Jesu Christ, siehe No. 56.

22^e. Es kam die gnadenvolle Nacht etc. (14.)

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace, with a 3/4 time signature and a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides harmonic accompaniment. The second system continues the piece, ending with a double bar line and the word 'Da Capo' written below the staff. The piece concludes with a 'Fine' marking at the end of the first system.

22^d. Kommt her, ihr lieben Christen all' etc. (818.)

J. H. Tschernitzky.

A single system of musical notation in common time (C) and one sharp (F#). It features a treble and bass staff joined by a brace. The melody is in the treble staff, and the bass staff provides accompaniment. The piece ends with a double bar line.

22^e. Schon deines Namens Süßigkeit etc. (76.)

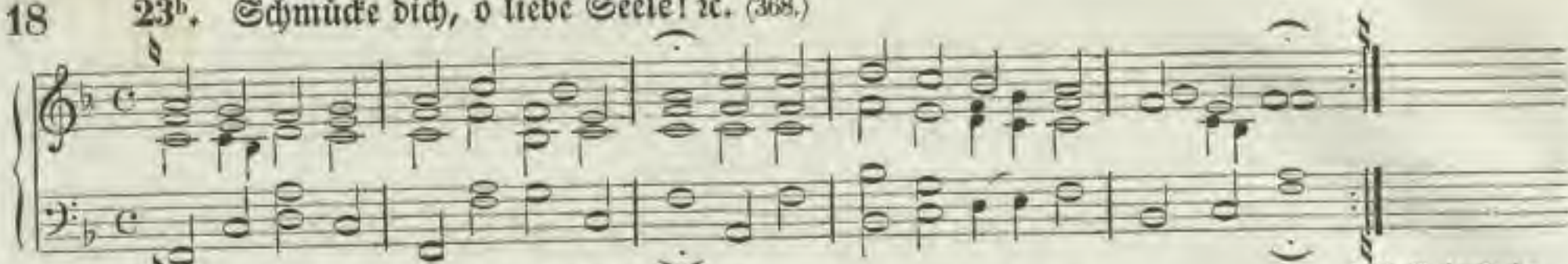
Two systems of musical notation. The first system is in common time (C) and one sharp (F#), with a treble and bass staff joined by a brace. The second system is in common time (C) and two flats (Bb, Eb), also with a treble and bass staff joined by a brace. The piece concludes with a double bar line.



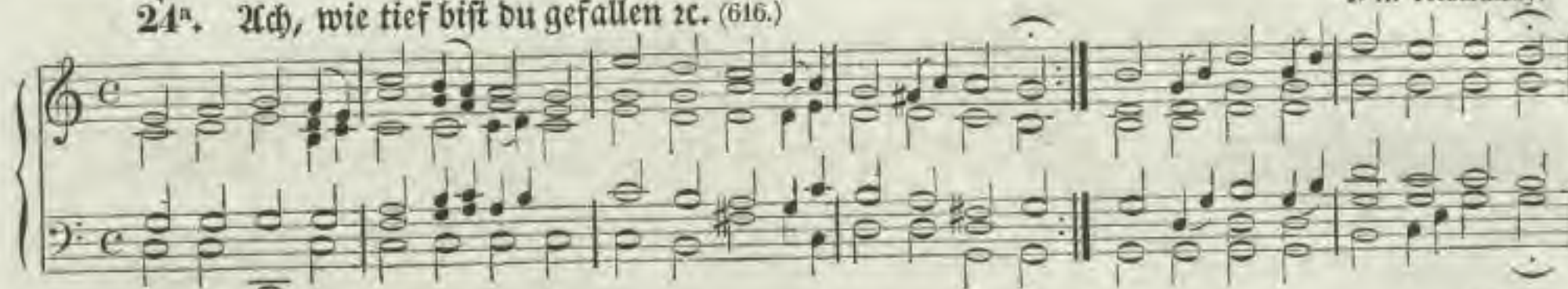
Mel. Das Kreuz, des Königs Fahne u. siehe No. 71.

23^a. Zeige dich uns ohne Hülle u. (463.) Metr. Schmücke dich, o liebe Seele u.

Georg Schinn.

23^b. Schmücke dich, o liebe Seele! 2c. (368.)24^a. Ach, wie tief bist du gefallen 2c. (616.)

J. H. Tschernitzky.

24^b. Gieße! Gieße! Komm hernieder (Schel. 80.)

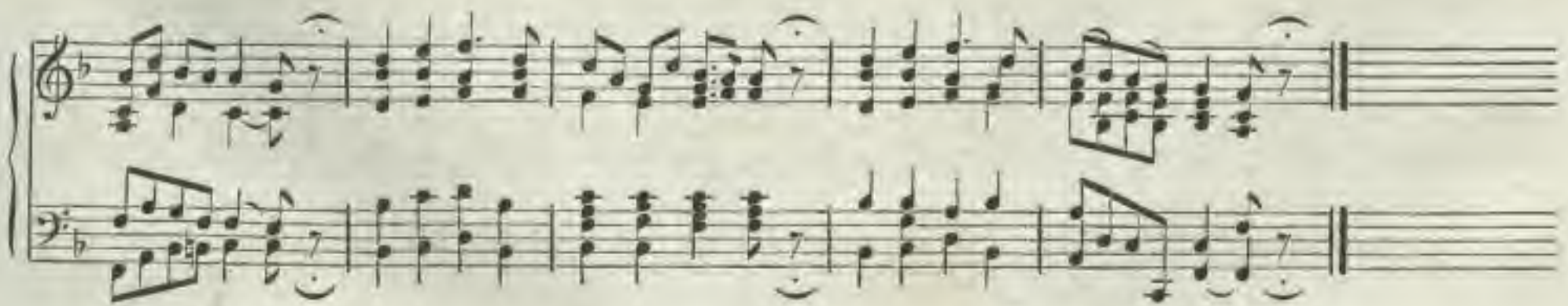
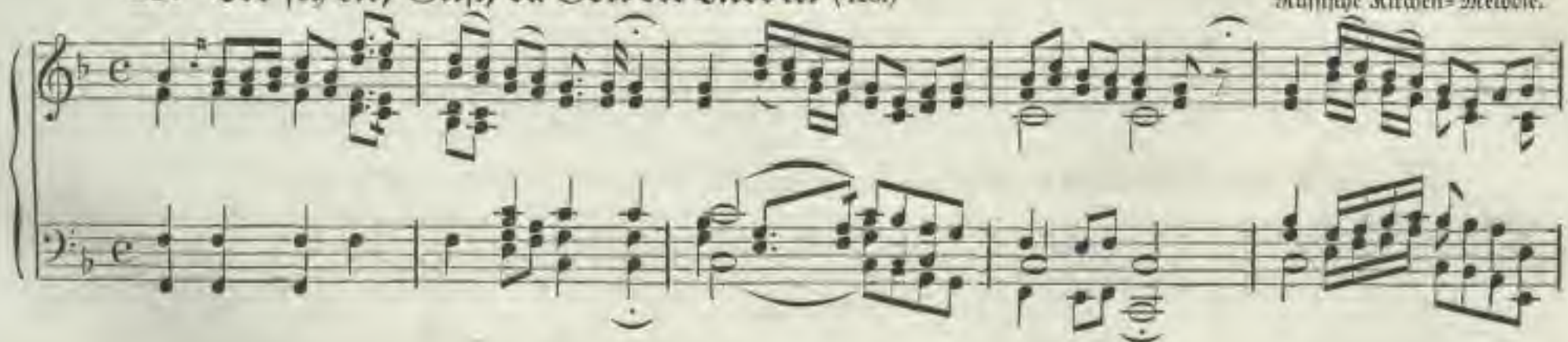
J. H. Tschernitzky.





25. Lob sey dir, Geist, du Gott der Liebe u. (423.)

Russische Kirchen-Melodie.



27. Lasset uns beweinen ic. (252.)

Gratz.

28. Auf ewig ist der Herr mein Theil 2c. (389.) Metr. Eine feste Burg 2c.

21

Gratz.

29^a. Hier legt mein Sinn sich vor dir nieder 2c. (291.)

Two systems of musical notation for the hymn 'Wir sind vom Vater auf dem Throne zc. (106.)'. Each system consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is written in a simple, homophonic style with many beamed sixteenth notes. The first system ends with a repeat sign, and the second system ends with a double bar line.

30. Wenn ich ihn nur habe zc. (220.)

Two systems of musical notation for the hymn 'Wenn ich ihn nur habe zc. (220.)'. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (Bb), and the time signature is common time (C). The music is written in a simple, homophonic style with many beamed sixteenth notes. The first system ends with a repeat sign, and the second system ends with a double bar line.

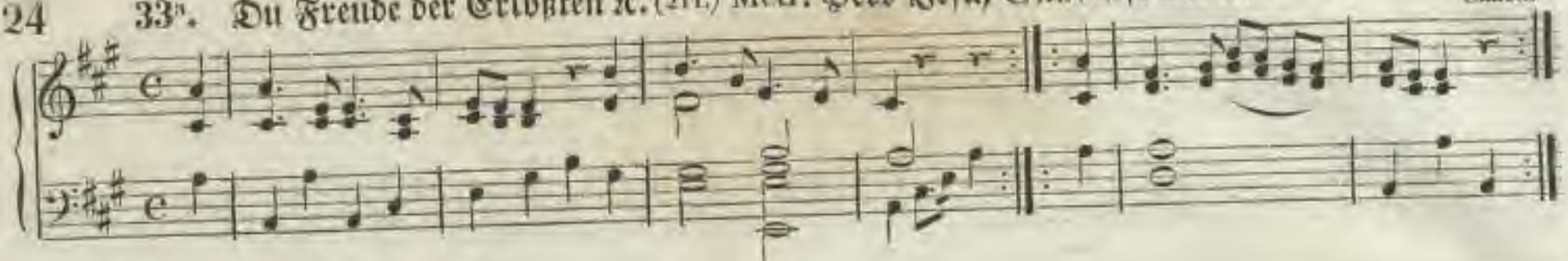
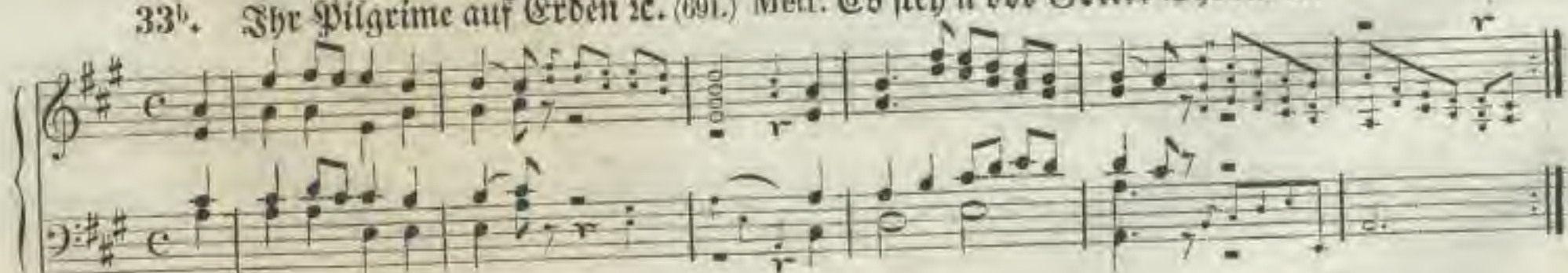
31. Wird das nicht Freude seyn 2c. (Schul. 266.)

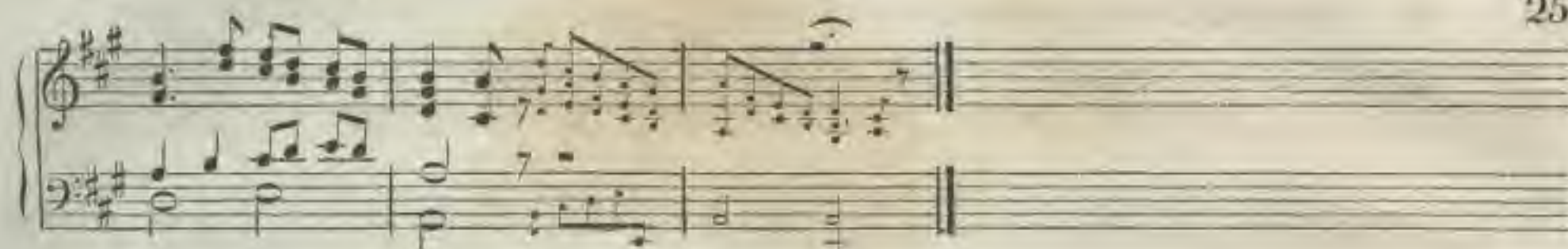
23

Two systems of musical notation for piece 31. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, homophonic style with many beamed eighth and sixteenth notes, suggesting a lively tempo. The first system ends with a repeat sign, and the second system concludes with a double bar line.

32. Mein ganzer Sinn sich gründlich kehret hin 2c. (650.) Metr. Du Geist des Herrn 2c.

Two systems of musical notation for piece 32. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (Bb) and the time signature is common time (C). The music is written in a more complex, polyphonic style with many sixteenth and thirty-second notes, suggesting a slower tempo. The first system ends with a repeat sign, and the second system concludes with a double bar line.

33^b. Ihr Pilgrime auf Erden 2c. (691.) Metr. Es steh'n vor Gottes Throne 2c.



34. O Ewigkeit, du Donnerwort etc. (Schel. 309.)



Two systems of musical notation for hymn 35. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a simple, homophonic style with many whole and half notes, and some rests. The first system ends with a repeat sign, and the second system ends with a double bar line.

36. Versöhner Gottes! was hast du verbrochen *rc.* (409.) Metr. Herzliebster Jesu! was *rc.* J. S. Bach.

Two systems of musical notation for hymn 36. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F-sharp), and the time signature is common time (C). The music is more complex than hymn 35, featuring many beamed eighth and sixteenth notes, suggesting a more lively or rhythmic character. The first system ends with a repeat sign, and the second system ends with a double bar line.

37. Das wahre Christenthum 2c. (603.)

27

38^a. Kommt her zu mir, spricht Gottes Sohn 2c. (134.)

28 38^b. Noch wallen wir im Thränenthal ꝛ. (460.)

Gratz.

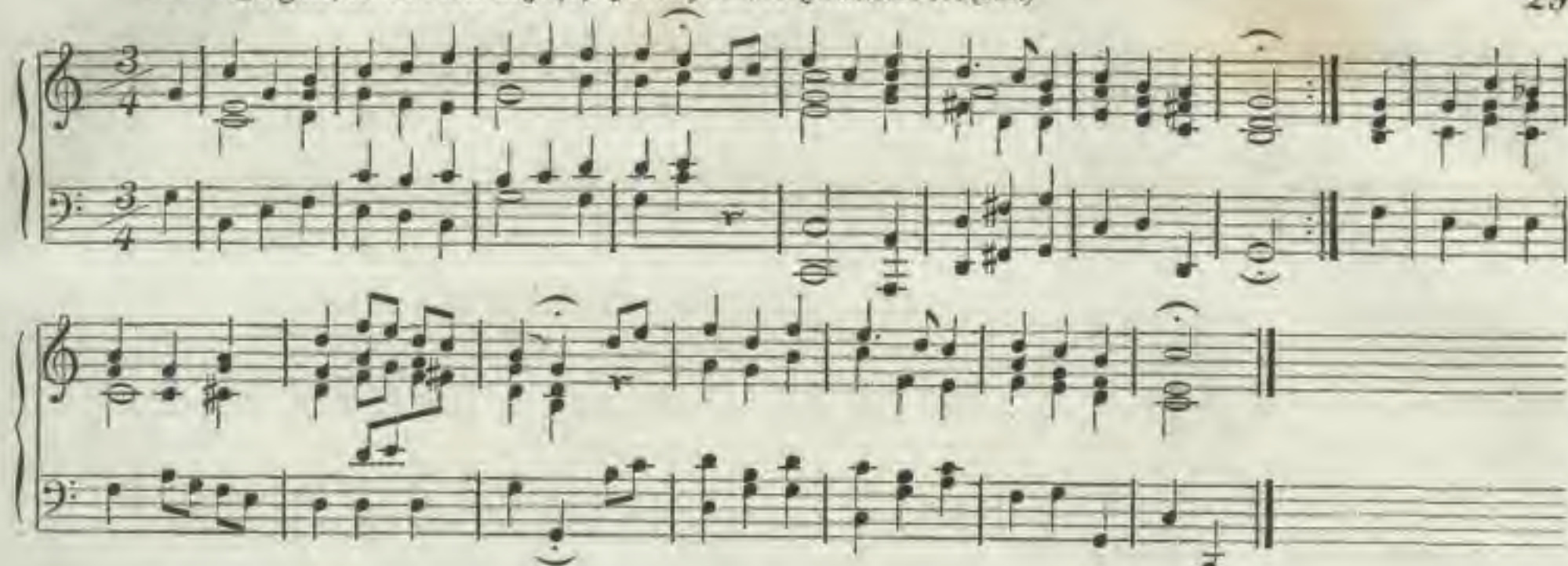
Two systems of musical notation for a piano accompaniment. The first system is in G major (one sharp) and common time (C). The second system is in F major (two sharps) and common time (C). Both systems feature a treble and bass staff with various chords and melodic lines.

39. Ich rühme mich einzig ꝛ. (210.) Metr. Ach alles, was Himmel und Erde ꝛ.

Two systems of musical notation for a piano accompaniment. The first system is in D major (two sharps) and 3/2 time. The second system is in D major (two sharps) and 3/2 time. Both systems feature a treble and bass staff with various chords and melodic lines.

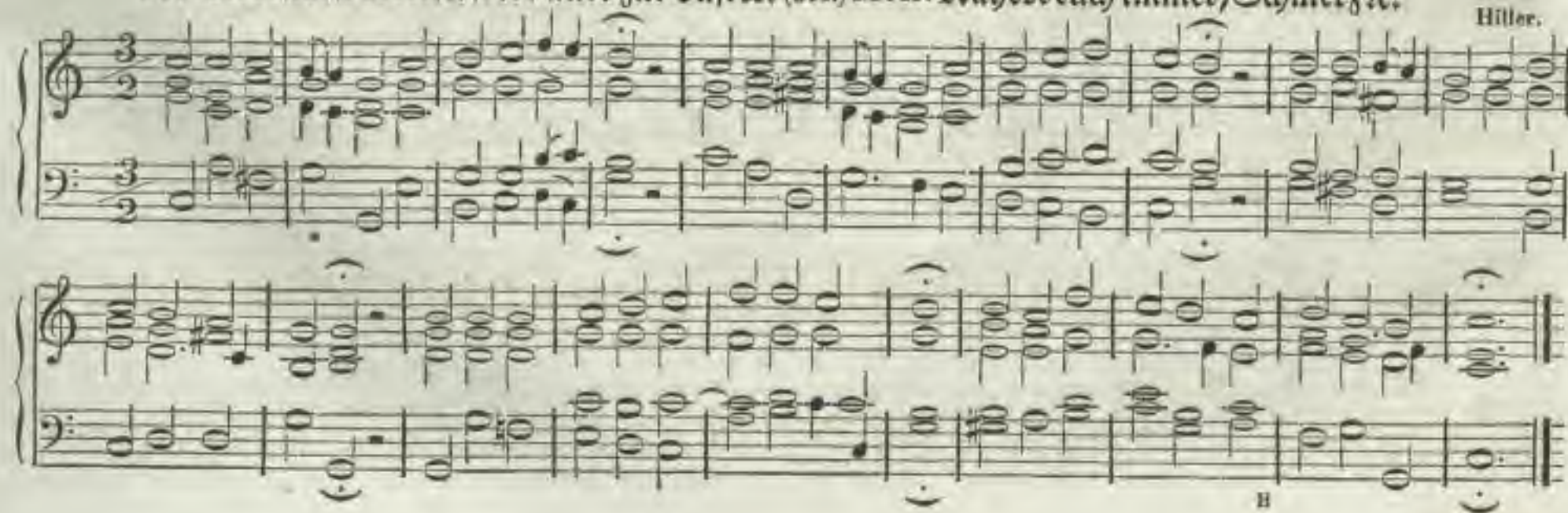
40. Je größer das Kreuz ist, je näher der Himmel 2c. (315.)

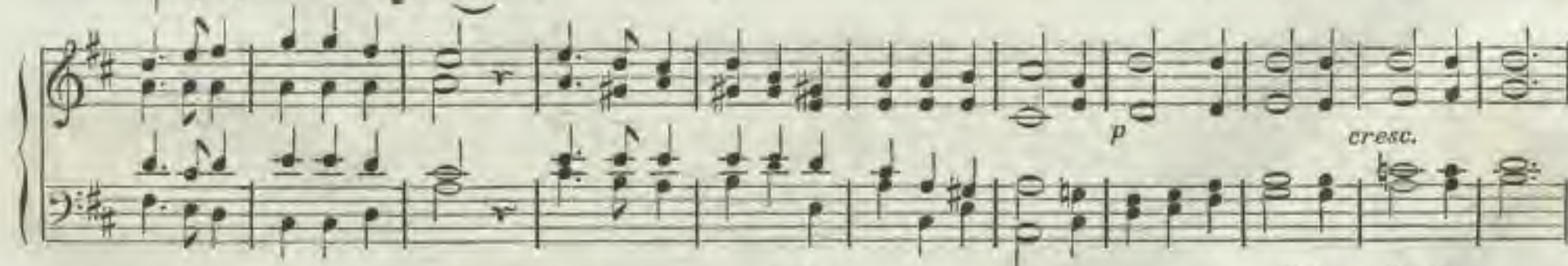
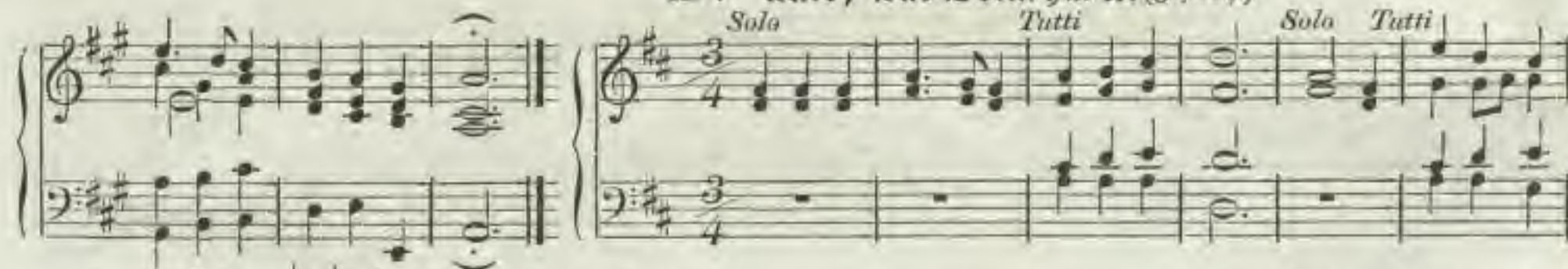
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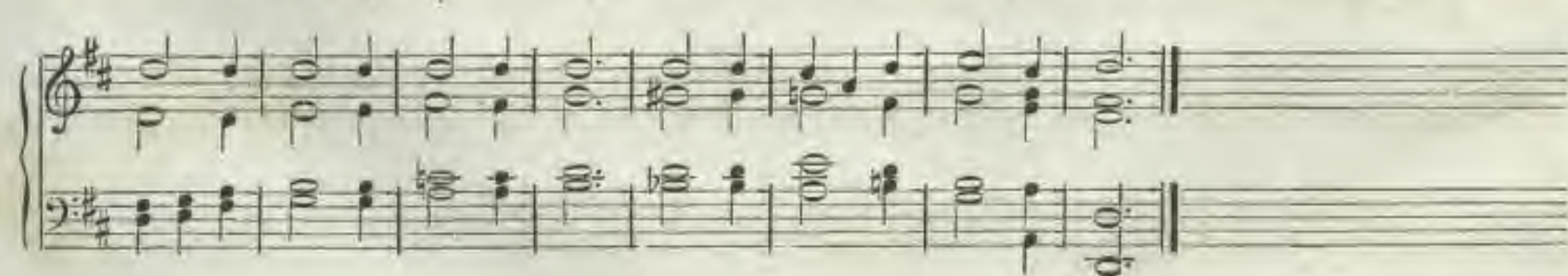


41. Liebenden Seelen wird alles zur Lust 2c. (316.) Metr. Nähert euch immer, Schmerz 2c.

Hiller.



42^b. Alles, was Dem hat re. (Feyerlich.)



Handwritten musical score for the piece 'Ich will dich lieben, meine Stärke u.' by M. Haydn. The score is written for piano and features two systems of staves. The first system consists of a grand staff with a treble and bass clef, and a piano accompaniment with a grand staff. The second system also consists of a grand staff with a treble and bass clef, and a piano accompaniment with a grand staff. The music is in common time (C) and the key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines.

44. Nichts ist schöner, als Geduld u. (Schöl. 304.)

Herzlich.

L. Reichardt.

Handwritten musical score for the piece 'Nichts ist schöner, als Geduld u.' by L. Reichardt. The score is written for piano and features two systems of staves. The first system consists of a grand staff with a treble and bass clef, and a piano accompaniment with a grand staff. The second system also consists of a grand staff with a treble and bass clef, and a piano accompaniment with a grand staff. The music is in 2/4 time and the key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines.

45. O Traurigkeit! o Herzeleid etc. (35.)

Johann Schop. 33

46. Du hast uns, Herr der Herrlichkeit etc. (465.)

J. Rud. Ahle.

47. Christus ist erstanden zc. (51.)

Two systems of musical notation for the hymn 'Christus ist erstanden zc. (51.)'. Each system consists of a grand staff with a treble and bass clef. The music is in common time (C) and G major (one sharp). The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line. The melody is primarily in the treble clef, with the bass clef providing harmonic support.

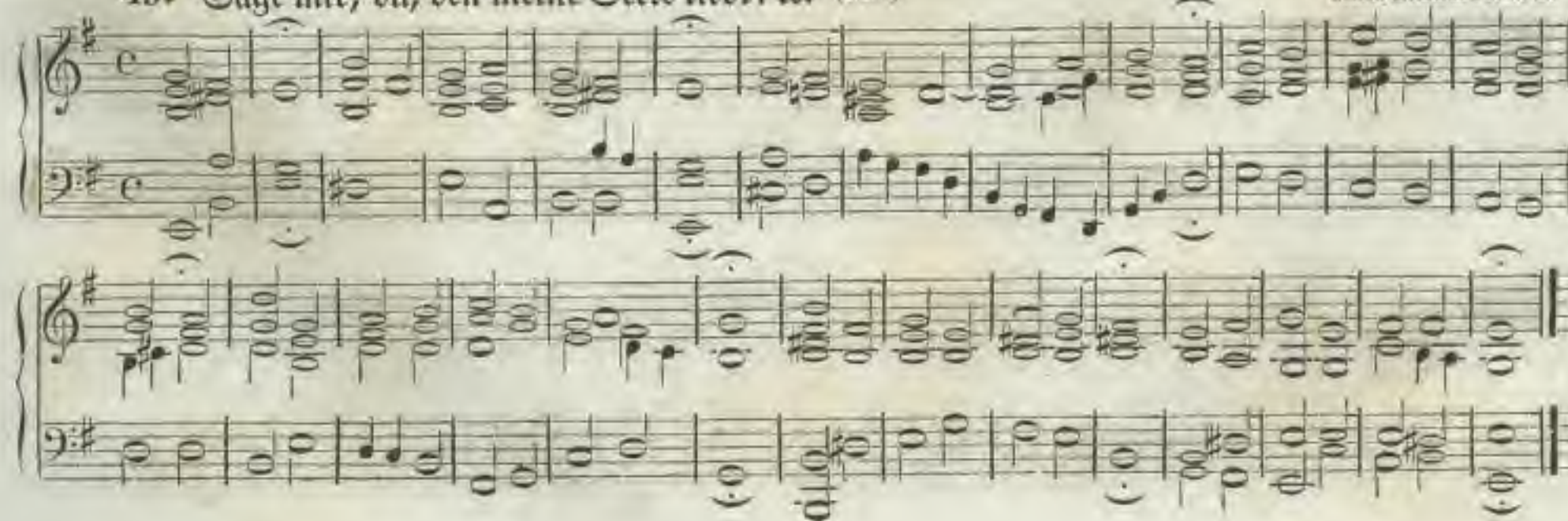
48. Von ganzem Herzen lieb' ich dich zc. (216.) Metr. Herzlich lieb hab' ich dich zc.

Two systems of musical notation for the hymn 'Von ganzem Herzen lieb' ich dich zc. (216.) Metr. Herzlich lieb hab' ich dich zc.'. Each system consists of a grand staff with a treble and bass clef. The music is in common time (C) and G major (one sharp). The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line. The melody is primarily in the treble clef, with the bass clef providing harmonic support.



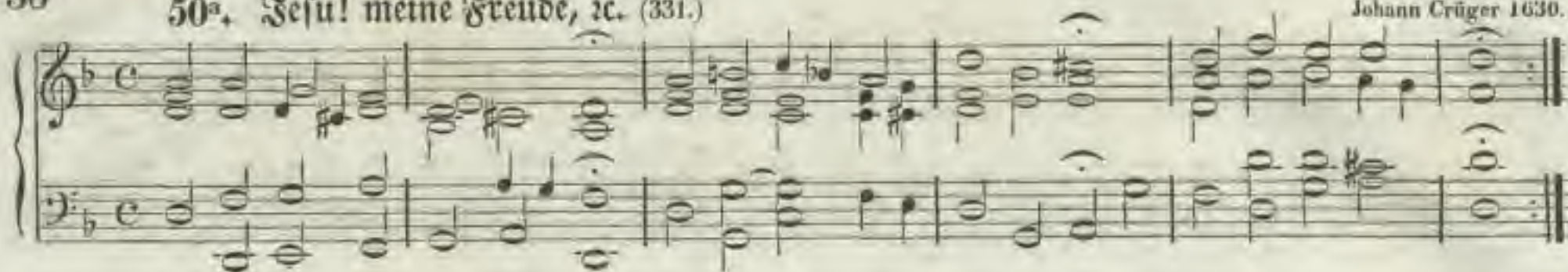
49. Sage mir, du, den meine Seele liebt! 2c. (320.)

Mich. Steindl Pr. u. E.

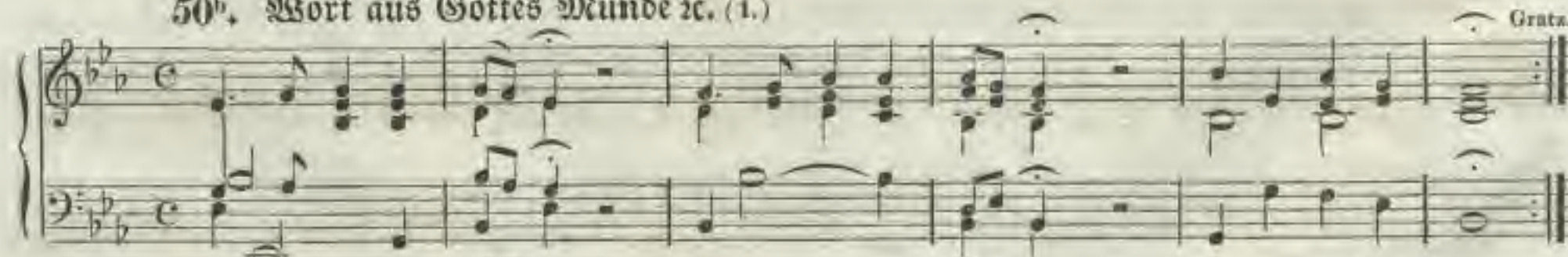


50^a. Jesu! meine Freude, 2c. (331.)

Johann Crüger 1630.

50^b. Wort aus Gottes Munde 2c. (1.)

Gratz.



51. Des Heilands rein und theures Blut 2c. (100.) Metr. Da Jesus an dem Kreuze 2c.

37

Two systems of musical notation for hymn 51. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains 10 measures, and the second system contains 10 measures, ending with a double bar line. The music is written in a simple, homophonic style with many whole and half notes.

52^a. Wer Ohren hat zu hören 2c. (464.) Metr. Herzlich thut mich verlangen 2c.

Schön.

Two systems of musical notation for hymn 52. Each system consists of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#) and the time signature is common time (C). The first system contains 10 measures, and the second system contains 10 measures, ending with a double bar line. The music is more complex than hymn 51, featuring many chords and sixteenth notes. There are some markings like 'r' and 'K' below the bass staff in the second system.

Two systems of musical notation for the hymn 'Die Gnade sey mit allen 2c.' Each system consists of a grand staff with a treble and bass clef. The music is in a minor key (one flat) and common time (C). The first system contains two measures, and the second system contains two measures. The notation includes various note values, rests, and bar lines.

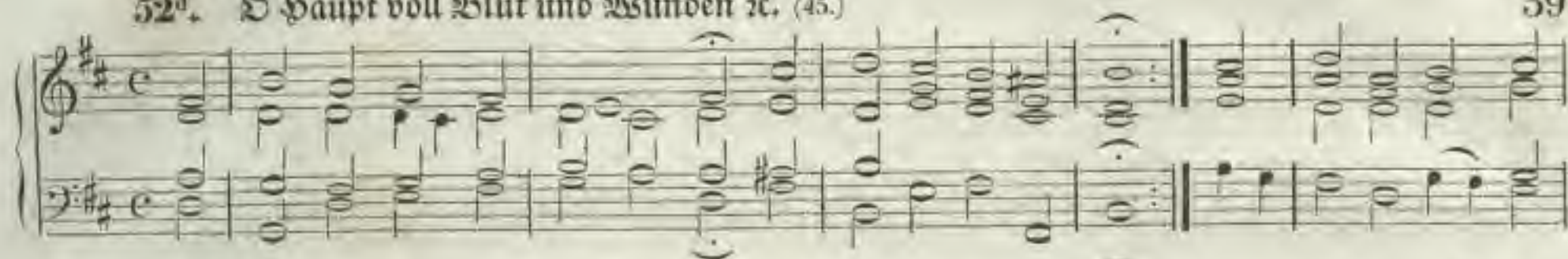
52^c. Sieh' deinen Heiland sterben 2c. (471.)

Amalia Prinzessin v. Preussen.

Two systems of musical notation for the hymn 'Sieh' deinen Heiland sterben 2c.' Each system consists of a grand staff with a treble and bass clef. The music is in a minor key (one flat) and common time (C). The first system contains two measures, and the second system contains two measures. The notation includes various note values, rests, and bar lines.

52^d. O Haupt voll Blut und Wunden etc. (45.)

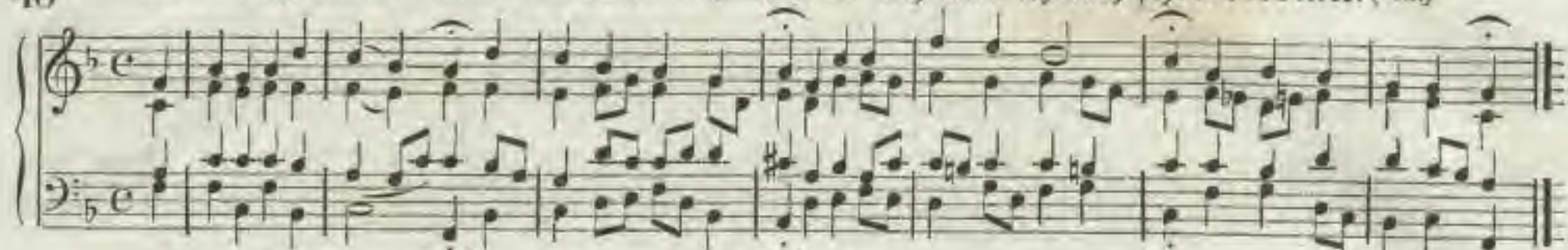
39



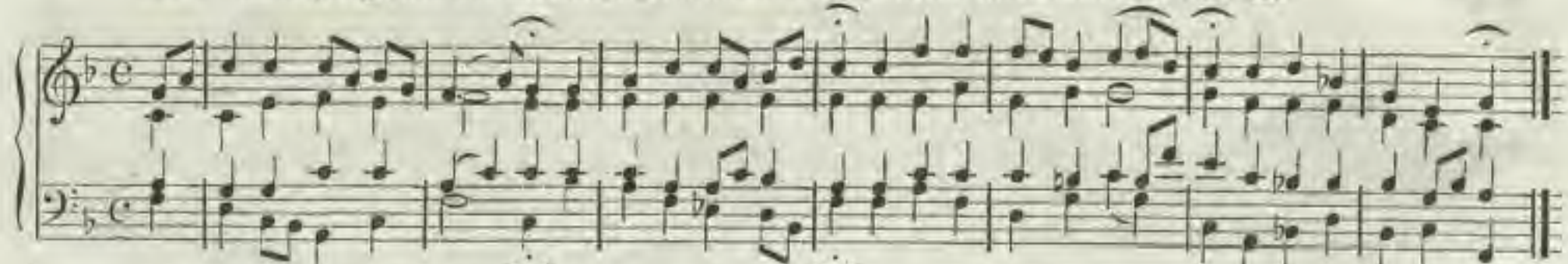
52^e. Befiehl du deine Wege etc. (74.)



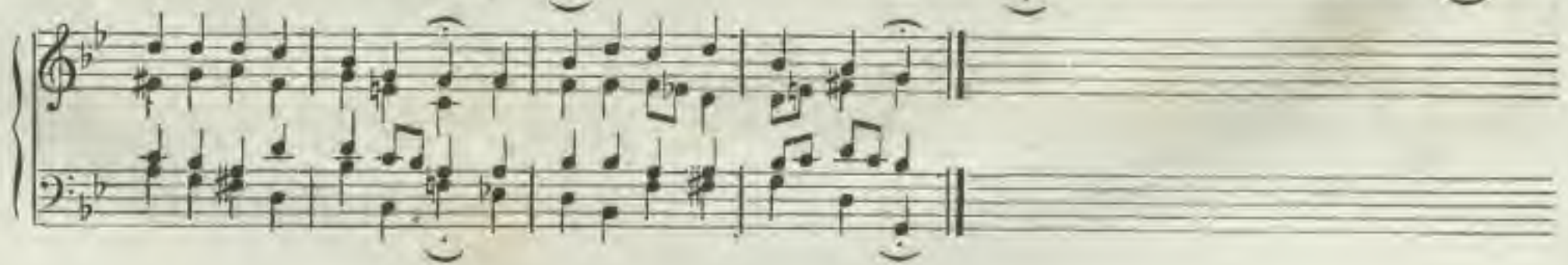
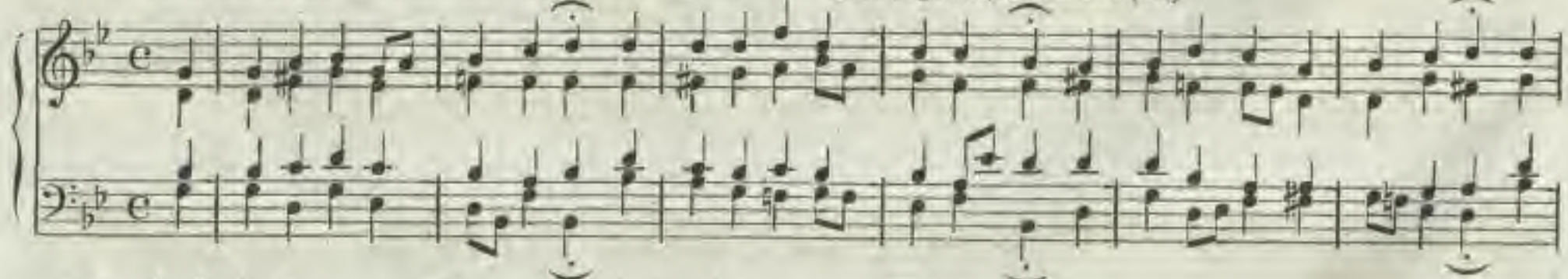
53^a. Ach, bleib mit deiner Gnade 2c. (811.) Metr. Ach wär' ich doch schon droben 2c. (732.)



53^b. Wie selig sind die Kleinen 2c. (4.) Metr. Ach, bleib mit deiner Gnade 2c.



54^a. Christ, der du bist der helle Tag 2c. Metr. (Du, best dich alle Himmel freu'n. (381.)
(Wir singen dir, Immanuel. (11.))



54^b. O du, der einst im Grabe lag &c. (486.)

41

Gratz.

55. Wenn Gott nicht gnädig war &c. (588.)

Da Capn.

57. Dir dank' ich heute für mein Leben ic. (492.) Metr. Er ist mein Himmel, meine Sonne ic.

58^a. Nun bitten wir den heiligen Geist *rc.* (156.) Metr. Ach, mein Herr Jesu, dein Naheseyn *rc.* 43

58^b. Gott, wie dein Name *rc.* (8.)

J. H. Tschernitzky.

Solo *Schinn.*

The musical score is written for a solo instrument, likely a harpsichord or spinet, in G major (one sharp) and 3/4 time. It consists of four systems of two staves each. The first system is marked 'Solo' and the last system is marked 'Tutti'. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), a 3/4 time signature, and a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a double bar line at the end of the fourth system.

Tutti

60. Herr, ich liebe dich 2c. (506.)

45

Adam Dresen.

61. Jauchzet ihr Himmel, frohlocket ihr englischen Chöre 2c. (536.) Metr. Lobet den Herren, den 2c.

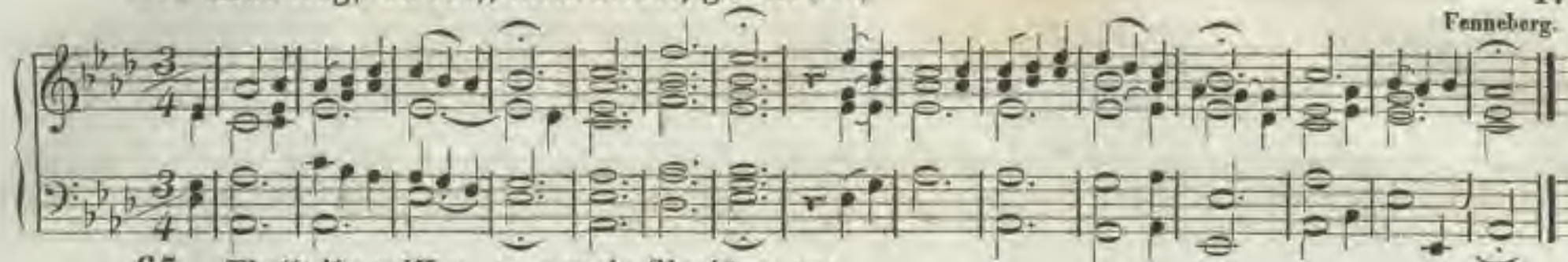
63. Jesu, den ich meine 2c. (625.)

J. H. Tschernitzky.

64. Was klagst du doch, mein Lieber, gar ic. (711.)

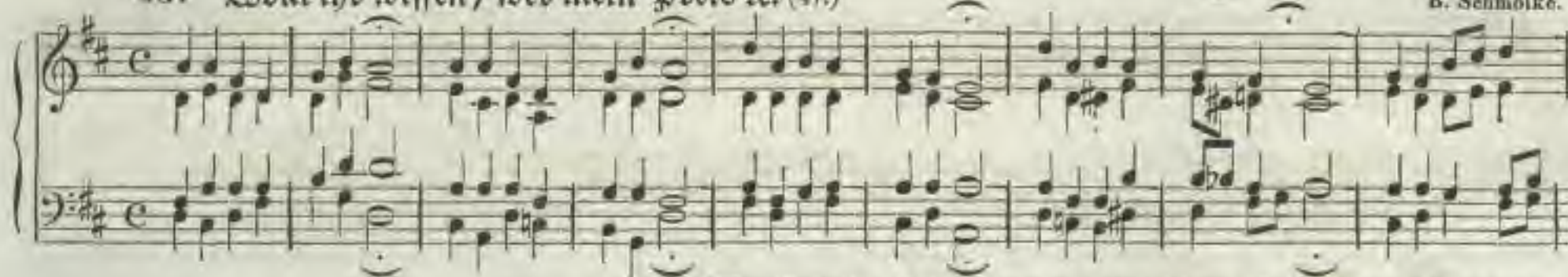
47

Fenneberg.



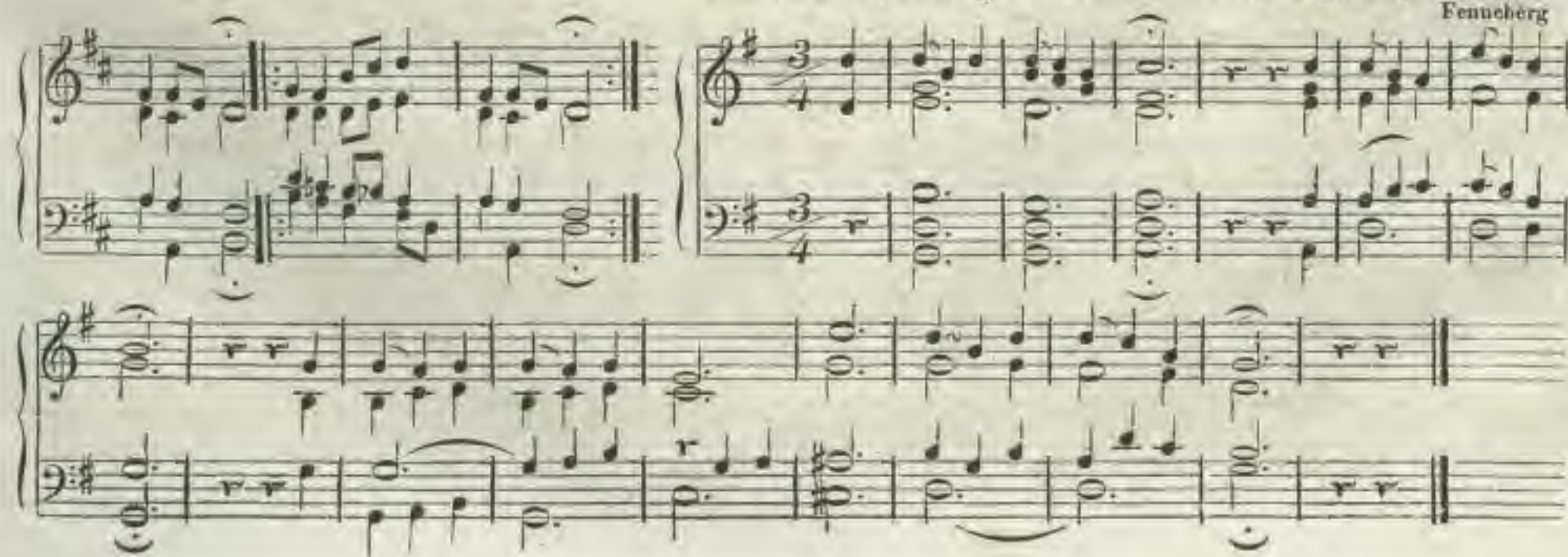
65. Wollt ihr wissen, wer mein Preis ic. (47.)

B. Schmolke.



66. O leide, leide gern ic. (695.) Metr. D Sünder, denke ic.

Fenneberg



67. Er führt hinein 2c. (685.)

48 67. Er führt hinein u. (685.)

This musical score is for the 67th variation of the 'Für Elise' cycle, titled 'Er führt hinein u.' (685.). It is a short piece in G major (one sharp) and common time (C). The score is written for piano and consists of two systems, each with a grand staff (treble and bass clef). The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with mostly quarter notes. The piece concludes with a final chord in the right hand.

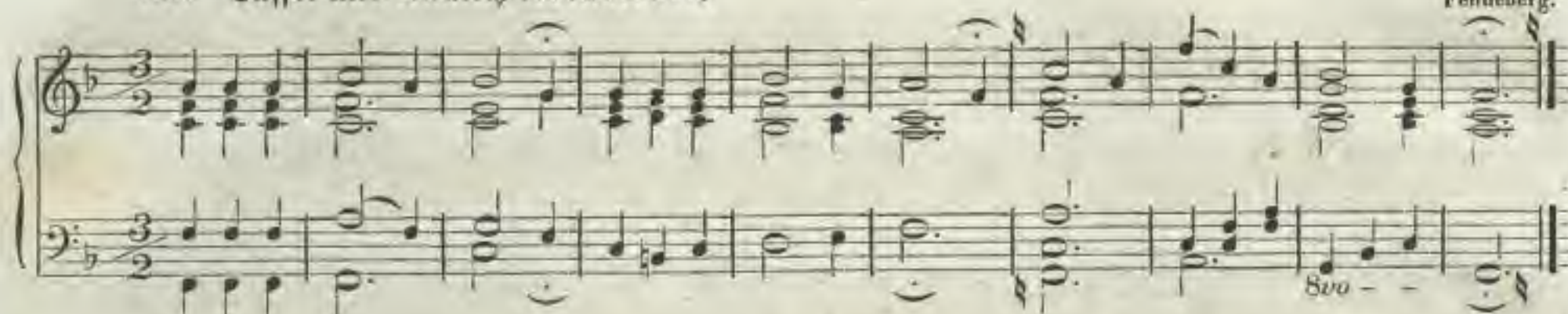
68. Seelenbräutigam 2c. (85.) Metr. Jesu, geh voran 2c. (181.)

68. Seelenbräutigam ꝛ. (85.) Metr. Jesu, geh voran ꝛ. (181.)

69. Lasset uns traulich loben etc. (761.)

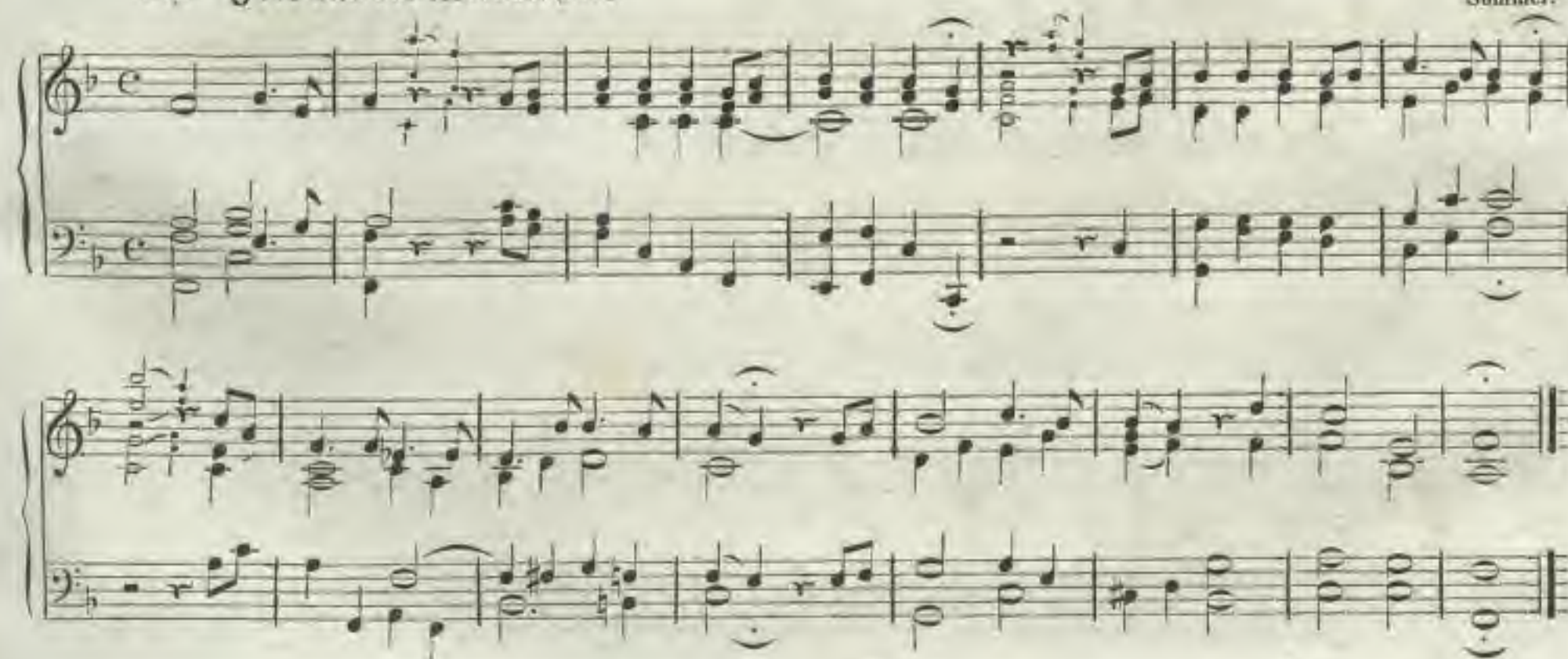
49

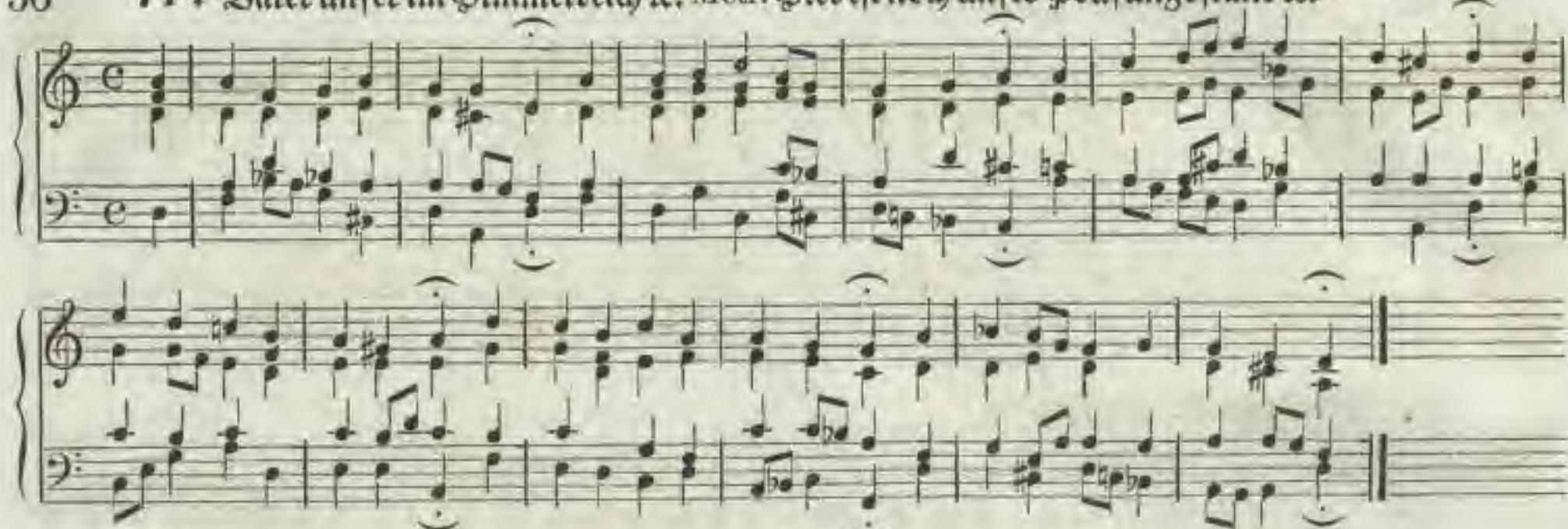
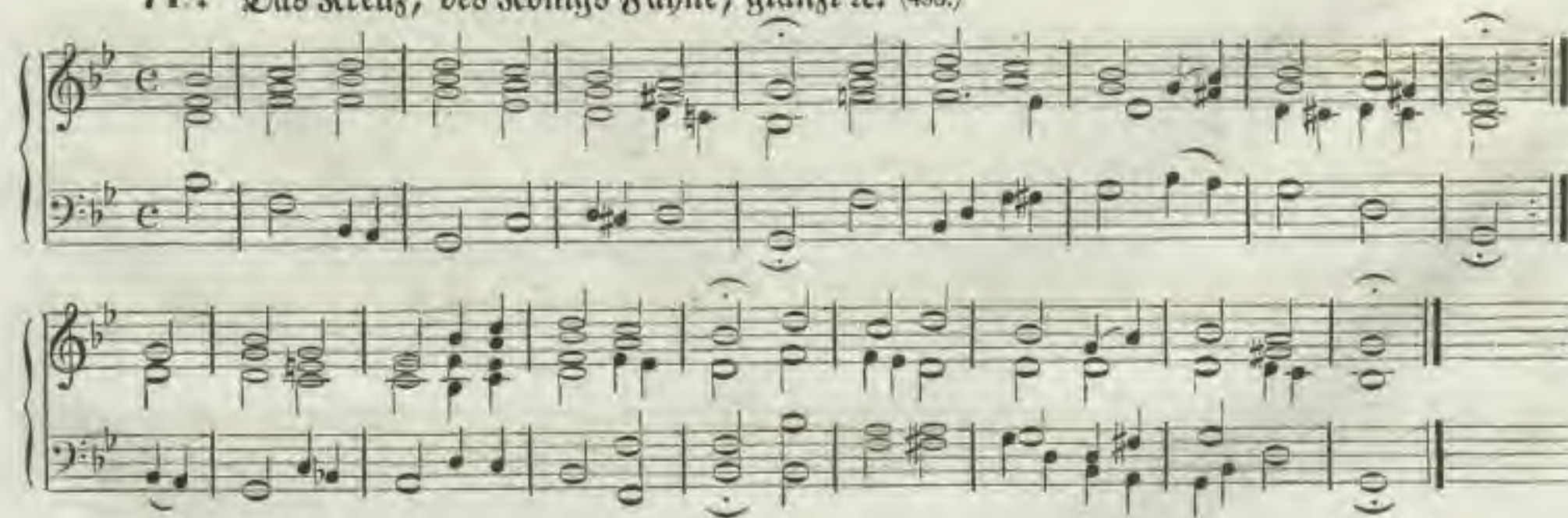
Fenneberg.



70. Fort aus der Welt etc. (731.)

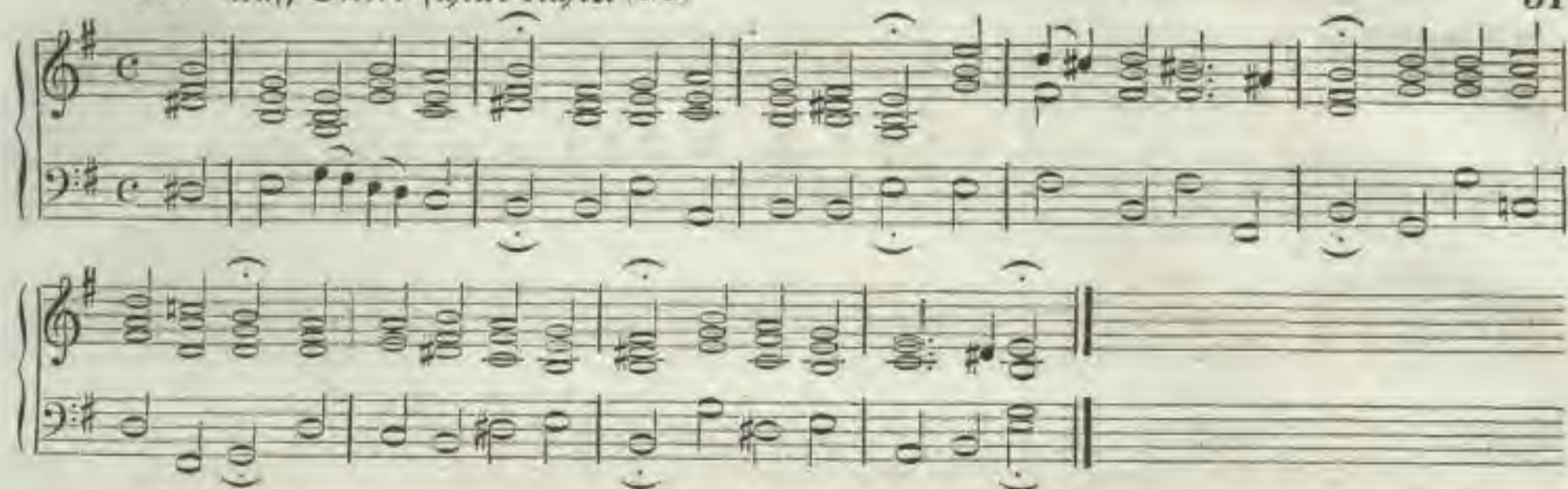
Sommer.



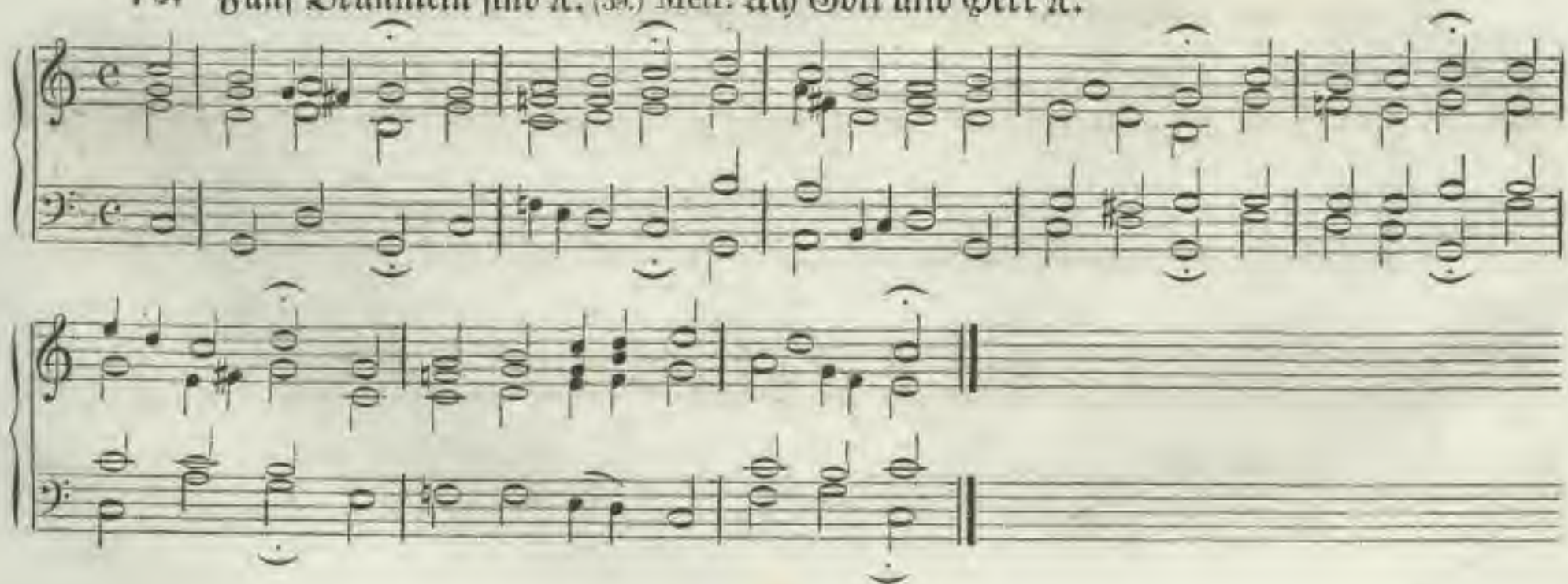
71^b. Das Kreuz, des Königs Fahne, glänzt 2c. (493.)

72. Auf, Seele! schicke dich zc. (373.)

51



73. Fünf Brunnlein sind ic. (39.) Metr. Ach Gott und Herr ic.



74. Laßt uns dem Herrn zusingen. (75.)

Two systems of musical notation for hymn 74. The first system consists of a grand staff with a treble and bass clef, both in the key of D major (two sharps) and common time (C). The melody is in the treble, and the accompaniment is in the bass. The second system is labeled 'Chor.' and also consists of a grand staff in the same key and time signature. The melody is in the treble, and the accompaniment is in the bass. The music is written in a simple, clear style with many rests and some accidentals.

75. Fahr' hin, du eitle Welt etc. (654.) Metr. Auf meinen lieben Gott trau' ich etc.

Two systems of musical notation for hymn 75. The first system consists of a grand staff with a treble and bass clef, both in the key of D minor (two flats) and common time (C). The melody is in the treble, and the accompaniment is in the bass. The second system also consists of a grand staff in the same key and time signature. The melody is in the treble, and the accompaniment is in the bass. The music is written in a simple, clear style with many rests and some accidentals.

76^a. Nun ruhen alle Wälder ꝛ. Metr. O Welt, sieh hier dein Leben ꝛ. (22.)

53

76^a. Nun ruhen alle Wälder ꝛ. Metr. O Welt, sieh hier dein Leben ꝛ. (22.)

76^b. Mit einem tiefen Sehen ꝛ. (251.) Metr. In allen meinen Thaten ꝛ.

Geatr.

76^b. Mit einem tiefen Sehen ꝛ. (251.) Metr. In allen meinen Thaten ꝛ.

The first system of the piano accompaniment for 'Weil ich Jesu Schäflein bin' is written in G major (one sharp) and common time. It consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the piece, ending with a double bar line. The music is characterized by a steady, flowing accompaniment.

77^b. Unser Lamm ist gar zu schön *re.* (42.)

Verb. v. J. H. Tschertitzky.

The piano accompaniment for 'Unser Lamm ist gar zu schön' is written in F major (one flat) and common time. It also consists of two staves per system. The right hand features a more active melody with many sixteenth notes, while the left hand plays a simpler accompaniment of chords and eighth notes. The piece concludes with a final cadence in the second system.

78^a. Meinen Jesum laß ich nicht *rc.* (224.)

55

78^b. Jesus, meine Zuversicht *rc.* (449.)

79. Liebster Jesu, wir sind hier 2c. Metr. Unverfälschtes Christenthum 2c. (612.)

80^a. Liebe, die du mich zum Bilde x. (9.)

57

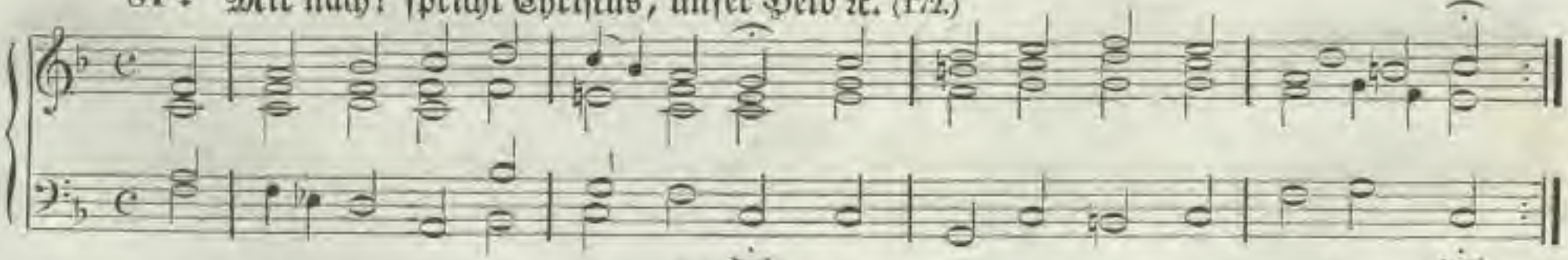


80^b. Christus, vor dir niedersinken 2c. (488.) Metr. Gott des Himmels 2c.

Gratz.



81^a. Wie nach! spricht Christus, unser Heil zc. (172.)



58 81^b. Geht, werft euch vor die Majestät ꝛc. (420.)

82. Ach, was sind wir ohne Jesu! ꝛc. (237.)

Carl Mayer.

83. Wie schön ist unsers Königs Braut 2c. (725.)

59

Two systems of musical notation for piece 83. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the treble staff and a bass line in the bass staff, with various rests and notes. The first system ends with a double bar line, and the second system also ends with a double bar line.

84. Wenn endlich, eh' es Zion meint 2c. (736.)

Two systems of musical notation for piece 84. Each system consists of a grand staff with a treble and bass clef. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The music features a melody in the treble staff and a bass line in the bass staff, with various rests and notes. The first system ends with a double bar line, and the second system also ends with a double bar line.

60 85^a. Wo ist doch so ein Gott zu finden etc. (92.) Metr. Ich habe nun den Grund etc.

P. Kurzenwort.

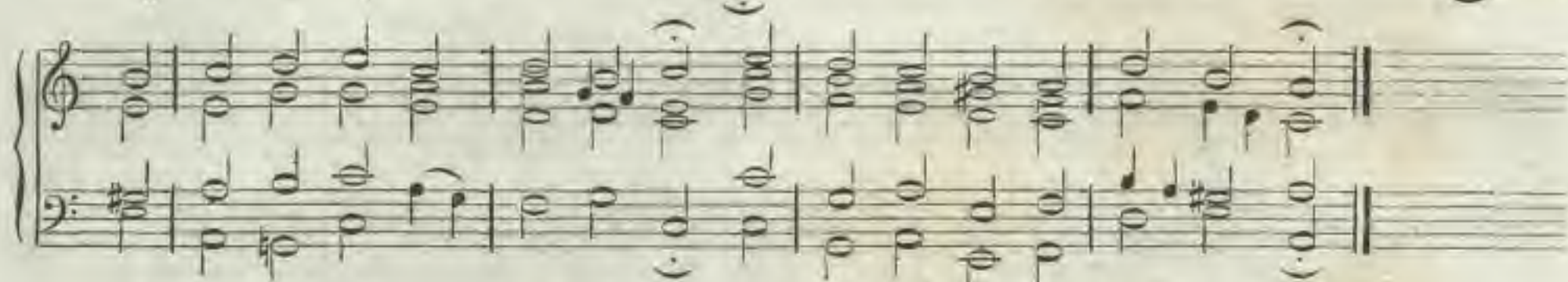
Two systems of musical notation for 85^a. The first system consists of a treble and bass staff joined by a brace, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the piece, ending with a double bar line. The notation includes various note values, rests, and dynamic markings.

85^b. O! daß ich tausend Zungen hätte etc. (417.)

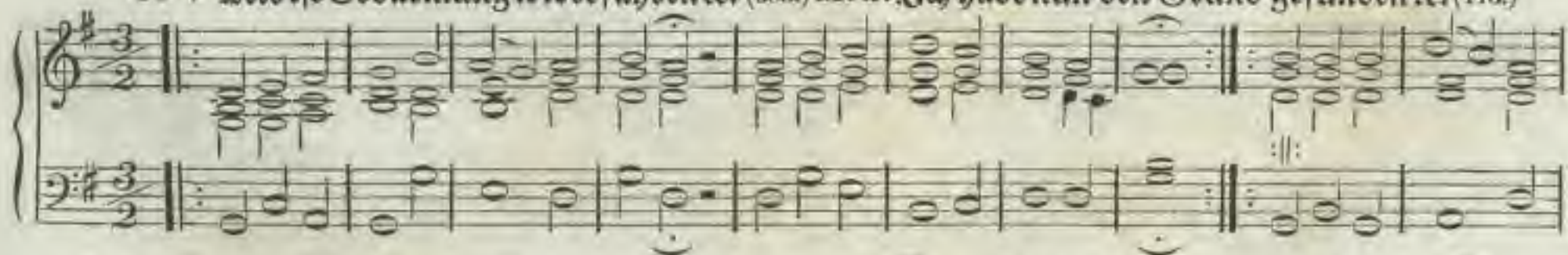
Two systems of musical notation for 85^b. The first system consists of a treble and bass staff joined by a brace, with a key signature of one flat (Bb) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the piece, ending with a double bar line. The notation includes various note values, rests, and dynamic markings.

85^c. Wer nur den lieben Gott läßt walten zc. (72.)

61



85^d. Mir ist Erbarmung widerfahren zc. (593.) Metr. Ich habe nun den Grund gefunden zc. (113.)



87. Wie herrlich ist's, ein Schäflein Christi werden 2c. (170.)

88. Jesu, hilf siegen etc. (Schel. 331.)

63

Two systems of musical notation for piece 88. Each system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a melody in the treble staff and a supporting bass line in the bass staff, with various chords and single notes. The first system ends with a repeat sign, and the second system concludes with a double bar line.

89. Erleucht' mich, Herr, mein Licht etc. (137.)

Ant. Jungbauer.

Two systems of musical notation for piece 89. Each system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a melody in the treble staff and a supporting bass line in the bass staff, with various chords and single notes. The first system ends with a repeat sign, and the second system concludes with a double bar line.

64

90. Welche Gottesgegenwart zc. (61.) Metr. Wenn erblick' ich doch einmal zc.

Handwritten musical score for hymn 90, measures 1 through 12. The score is written for a grand staff (treble and bass clefs) in the key of D major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The music features various note values including minims, crotchets, and quavers, with many notes beamed together. There are several rests and phrasing slurs. The piece concludes with a double bar line. The word "8va" is written below the bass line at the end of the piece.

91. Wenn meine Sünd'n mich kränken zc. (24.)

Handwritten musical score for hymn 91, measures 1 through 12. The score is written for a grand staff (treble and bass clefs) in the key of D major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The music features various note values including minims, crotchets, and quavers, with many notes beamed together. There are several rests and phrasing slurs. The piece concludes with a double bar line.

92. Vor allem, was ich Schönes weiß ic. (Schst. 109.) Metr. Was betrübst du dich ic.

65

J. S. Bach.

The musical score for J.S. Bach's chorale 'Vor allem, was ich Schönes weiß' is written for a four-part vocal setting. It consists of two systems of staves. The first system has a treble and bass staff, and the second system has a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is in the soprano part, and the bass part provides a steady accompaniment. The piece concludes with a double bar line.

93^a. Was hilft es mir, ein Christ zu seyn ic. (227.) Metr. Es ist das Heil uns kommen ic.

Schinn.

The musical score for Schinn's chorale 'Was hilft es mir, ein Christ zu seyn' is written for a four-part vocal setting. It consists of two systems of staves. The first system has a treble and bass staff, and the second system has a treble and bass staff. The key signature is one sharp (F-sharp), and the time signature is common time (C). The melody is in the soprano part, and the bass part provides a steady accompaniment. The piece concludes with a double bar line.

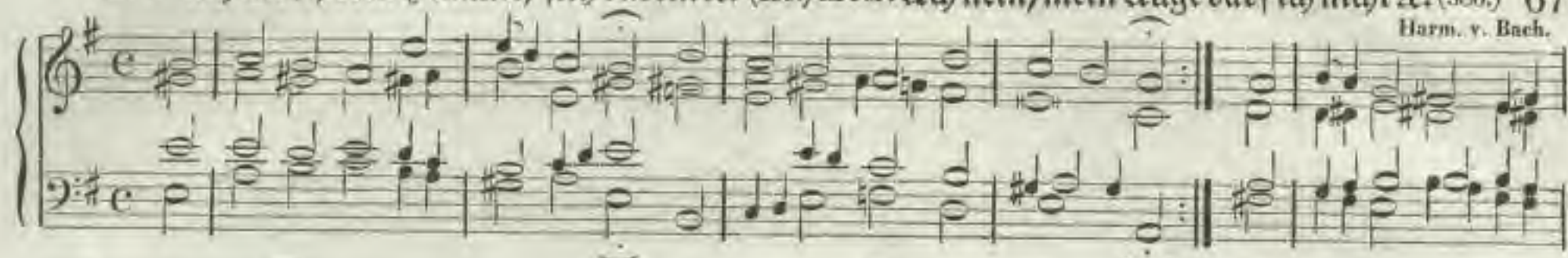
Two systems of musical notation for a keyboard instrument. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The second system also consists of two staves with the same key signature and time signature. The music is written in a style typical of 18th-century German church music, featuring a mix of eighth and sixteenth notes, often beamed together, and rests. The notation includes various ornaments and phrasing slurs.

93^c. Aus tiefer Noth schrei ich zu dir 2c. Metr. Als Jesus auferstanden 2c. (56.)

Two systems of musical notation for a keyboard instrument. The first system consists of two staves (treble and bass clef) with a common time signature (C). The second system also consists of two staves with the same time signature. The music is written in a style typical of 18th-century German church music, featuring a mix of eighth and sixteenth notes, often beamed together, and rests. The notation includes various ornaments and phrasing slurs.

93^d. Ach Gott, vom Himmel, sieh darein 2c. (855.) Metr. Ach nein, mein Auge darf ich nicht 2c. (586.) 67

Harm. v. Bach.



93^e. Allein Gott in der Höh' 2c. (855.)



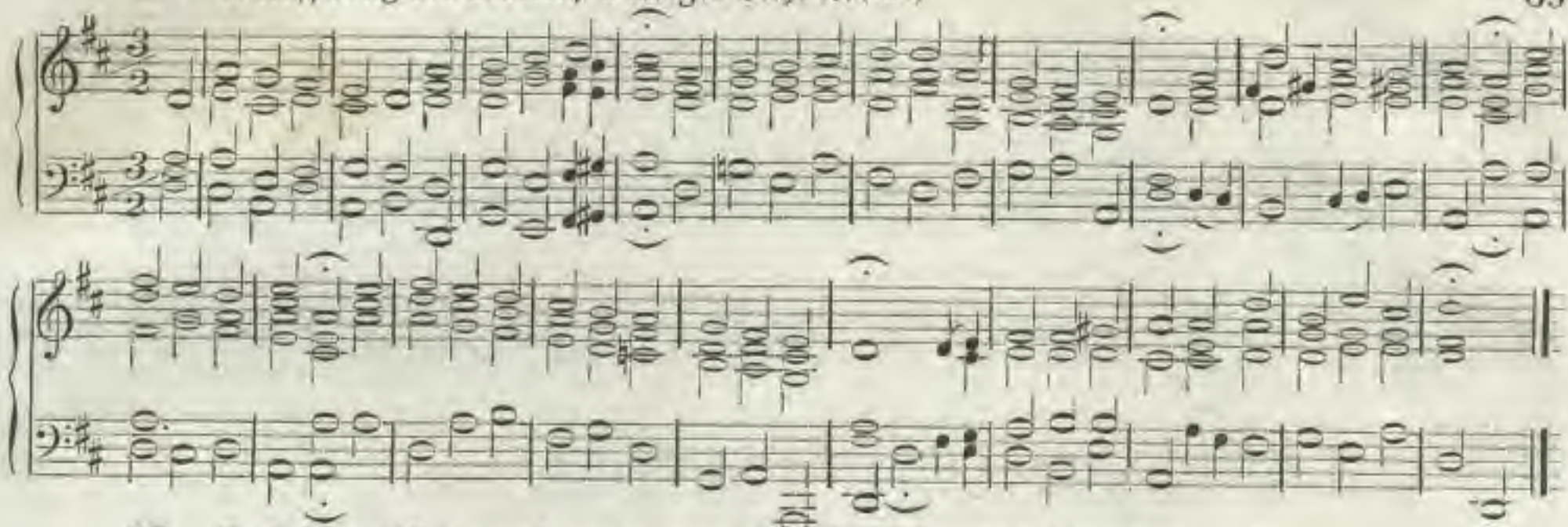
Two systems of musical notation for the hymn 'Ihr Kinder des Höchsten ic. (228.)'. Each system consists of a grand staff with a treble and bass clef. The first system is in 3/2 time and features a melody in the treble with a key signature of one sharp (F#) and a bass accompaniment. The second system continues the melody and accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

95. Das ist unbeschreiblich ic. (247.) Metr. Barium sind der Thränen ic. (608.)

Two systems of musical notation for the hymn 'Das ist unbeschreiblich ic. (247.) Metr. Barium sind der Thränen ic. (608.)'. Each system consists of a grand staff with a treble and bass clef. The first system is in common time (C) and features a melody in the treble with a key signature of one sharp (F#) and a bass accompaniment. The second system continues the melody and accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

96. Ursprung des Lebens, o ewiges Licht u. (626.)

69



97. Das Kreuz ist dennoch gut ꝛ. (309.) Metr. O Jesu, du bist mein ꝛ. (140.)

Harm. v. Bach.



98^a. Der Herr sah Petrus an 2c. (230.) Metr. D Gott, du frommer Gott 2c.

Fr. Otto.

Sua

98^b. Nun danket alle Gott 2c. (416.)

98^b. Nun danket alle Gott 2c. (416.)

99^a. Mache dich, mein Geist, bereit ꝛ. (Schff. 191.) Metr. Ach, Herr Jesu, könnt' ich dich ꝛ. (257.) 71

99^b. Bet', Gemeinde, heil'ge dich ꝛ. (382.)

Gratz.

This musical score is for the hymn 'Kommt Brüder, laßt uns gehen etc.' (numbered 275). It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of two systems of staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The piano part features a steady accompaniment with chords and moving lines in both hands.

100^b. Von Gott will ich nicht lassen etc. (913.)

This musical score is for the hymn 'Von Gott will ich nicht lassen etc.' (numbered 913). It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has no sharps or flats (C major), and the time signature is common time (C). The score consists of two systems of staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The piano part features a steady accompaniment with chords and moving lines in both hands.

Mel. 101. Schwing' dich auf zu deinem Gott! wird nach Mel. 9. Jesus Christus blüht' dich an, gesungen.

102. Jesus ist das schönste Licht etc. (205.)

73

Two systems of musical notation for the hymn 'Jesus ist das schönste Licht etc.' (205.). Each system consists of a grand staff with a treble and bass clef. The first system has a key signature of one flat (B-flat) and a common time signature (C). The second system has a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is written in a simple, homophonic style with many beamed sixteenth and thirty-second notes.

103^a. Was Gott thut, das ist wohlgethan etc. (303.)

Two systems of musical notation for the hymn 'Was Gott thut, das ist wohlgethan etc.' (303.). Each system consists of a grand staff with a treble and bass clef. The first system has a key signature of one sharp (F-sharp) and a common time signature (C). The second system has a key signature of two sharps (F-sharp and C-sharp) and a common time signature (C). The music is written in a simple, homophonic style with many beamed sixteenth and thirty-second notes.

Gratz

This musical score is for No. 103^b. It consists of two systems of grand staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system contains 12 measures, followed by a repeat sign and 4 more measures. The second system also contains 12 measures, followed by a repeat sign and 4 more measures. The notation includes various chords and melodic lines for both hands.

104. Auf! hinauf zu deiner Freude ic. (328.)

Gratz.

This musical score is for No. 104. It consists of two systems of grand staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system contains 12 measures, followed by a repeat sign and 4 more measures. The second system also contains 12 measures, followed by a repeat sign and 4 more measures. The notation includes various chords and melodic lines for both hands.

105. Jetzt ist die angenehme Zeit 2c. (173.) Metr. Der lieben Sonne Licht 2c.

75

Knecht.

106^a. Freu' dich sehr, o meine Seele 2c. Metr. Warum willst du draussen stehen 2c. (Schiff. 352.)

Handwritten title: Der Hefen- und Wein-Geist

76

106^b. Fall auf die Gemeine nieder ꝛ. (772.) Metr. Werde munter, mein Gemüthe ꝛ.

Knecht.

Handwritten musical score for 106^b. It consists of two systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, folk-like style with many whole and half notes. The first system ends with a double bar line and repeat dots. The second system continues the melody and accompaniment.

107^a. Er lebt, dieß ist das Loosungswort ꝛ. (55.) Metr. Durch Adams Fall ꝛ.

Gatz.

Handwritten musical score for 107^a. It consists of two systems of grand staves (treble and bass clef). The key signature is two sharps (F# and C#) and the time signature is common time (C). The music is written in a simple, folk-like style with many whole and half notes. The first system ends with a double bar line and repeat dots. The second system continues the melody and accompaniment.

107^b. Wir halten vor dir Liebesmahl ꝛc. Metr. Maria! ruft der Sünderfreund ꝛc. (58.)

77

108^a. O du Liebe, meine Liebe ꝛc. (26.)

Two systems of musical notation for 108^b. Each system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a style typical of 18th-century church music, featuring a mix of half notes, quarter notes, and eighth notes, often beamed together. The first system ends with a repeat sign, and the second system ends with a double bar line.

109^a. Jesu, meines Lebens Leben ꝛ. (23.)

Two systems of musical notation for 109^a. Each system consists of a grand staff with a treble and bass clef. The key signature has two sharps (F-sharp and C-sharp), and the time signature is common time (C). The music is written in a style typical of 18th-century church music, featuring a mix of half notes, quarter notes, and eighth notes, often beamed together. The first system ends with a repeat sign, and the second system ends with a double bar line.

109^b. Ach, wie hat mein Herz gerungen &c. (321.)

79

Leopold Kozeluch.

109^c. Jesu, der du meine Seele &c. Metr. In der Welt ist kein Vergnügen &c. (103.)

110. Eins ist noth, ach Herr! dieß Eine u. (656.)

Handwritten musical score for hymn 110. The score is written for two staves (treble and bass clef) in common time (C). The key signature is one flat (B-flat). The music consists of several measures, with some measures containing multiple notes beamed together. There are repeat signs and fermatas throughout the piece.

111^a. O, drückten Jesu Leidensmienen u. (38.)

Handwritten musical score for hymn 111^a. The score is written for two staves (treble and bass clef) in common time (C). The key signature is one sharp (F-sharp). The music consists of several measures, with some measures containing multiple notes beamed together. There are repeat signs and fermatas throughout the piece.

81

111^b. Wie groß ist des Allmächt'gen Güte u. (431.)

Knecht.

Two systems of musical notation for hymn 111. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, homophonic style with many beamed sixteenth and thirty-second notes, typical of 18th-century hymn tunes. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

112. Gott ist gegenwärtig u. (418.)

G. Teerstegen.

Two systems of musical notation for hymn 112. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, homophonic style. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots. The word 'Sua' is written below the bass staff of the second system.

113. Mein Jesu, dem die Seraphinen x. (595.)

83

Two systems of musical notation for the piece 'Mein Jesu, dem die Seraphinen x. (595.)'. Each system consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system contains two measures, and the second system contains two measures. The notation includes various musical symbols such as notes, rests, and bar lines.

114. Schwing' dich auf, mein Geist x. (44.)

Two systems of musical notation for the piece 'Schwing' dich auf, mein Geist x. (44.)'. Each system consists of a grand staff with a treble and bass clef. The key signature is two flats (Bb and Eb), and the time signature is 6/4. The first system contains two measures, and the second system contains two measures. The notation includes various musical symbols such as notes, rests, and bar lines. The word 'Graz.' is written above the final measure of the first system.

114^b. Sieh', hier bin ich, heiß und innig zc. (221.) Metr. Sieh', hier bin ich, Ehrenkönig zc.

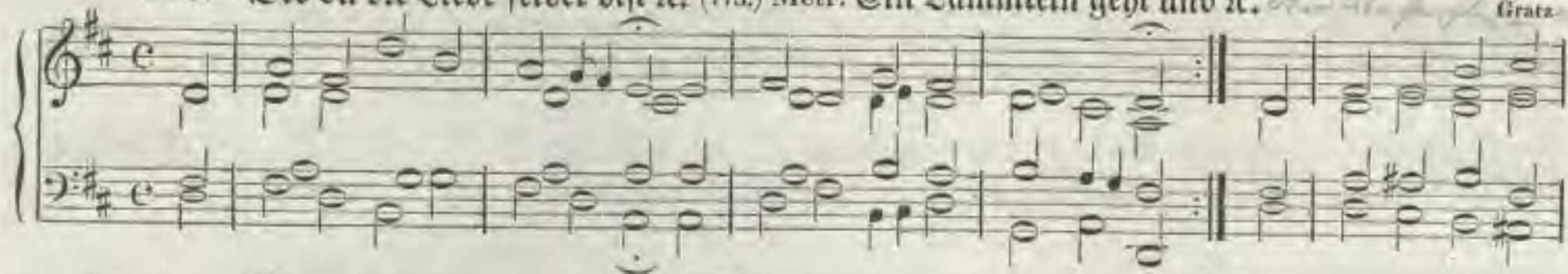
115. Es wolle Gott uns gnädig seyn zc. (783.)

Harm. v. J. S. Bach.



85

116. Der du die Liebe selber bist ic. (773.) Metr. Ein Vämmlein geht und ic. *Don. Schupf. Gratz*



8va

This page contains a handwritten musical score for a four-part setting of the hymn 'Wie wohl ist mir, du Freund der Seelen ic.' (Schiff. 264.). The score is written on four systems of grand staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs. The first three systems each contain two staves, and the fourth system also contains two staves, though the right-hand staff of the fourth system is empty after the first few measures. The handwriting is in a clear, historical style.

Handwritten musical score for the piece 'Ich habe mich ihm ganz ergeben &c.' (339.) by F. Otto. The score is written for piano in G major (one sharp) and common time (C). It consists of three systems of grand staves (treble and bass clef). The first system contains 12 measures, the second 12 measures, and the third 12 measures. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The notation is in a clear, handwritten style typical of 19th-century musical manuscripts.

119^a. Wie schön leuchtet der Morgenstern &c. (637.)

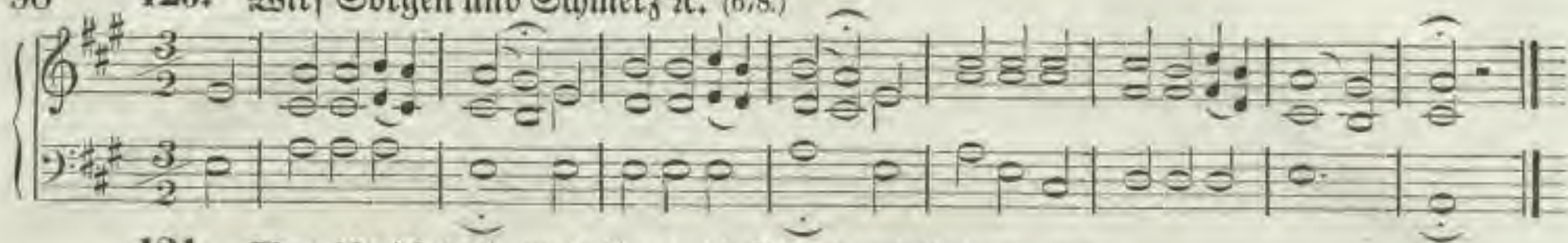
Handwritten musical score for the piece 'Wie schön leuchtet der Morgenstern &c.' (637.). The score is written for piano in G major (one sharp) and common time (C). It consists of a single system of a grand staff (treble and bass clef). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The notation is in a clear, handwritten style typical of 19th-century musical manuscripts.

89

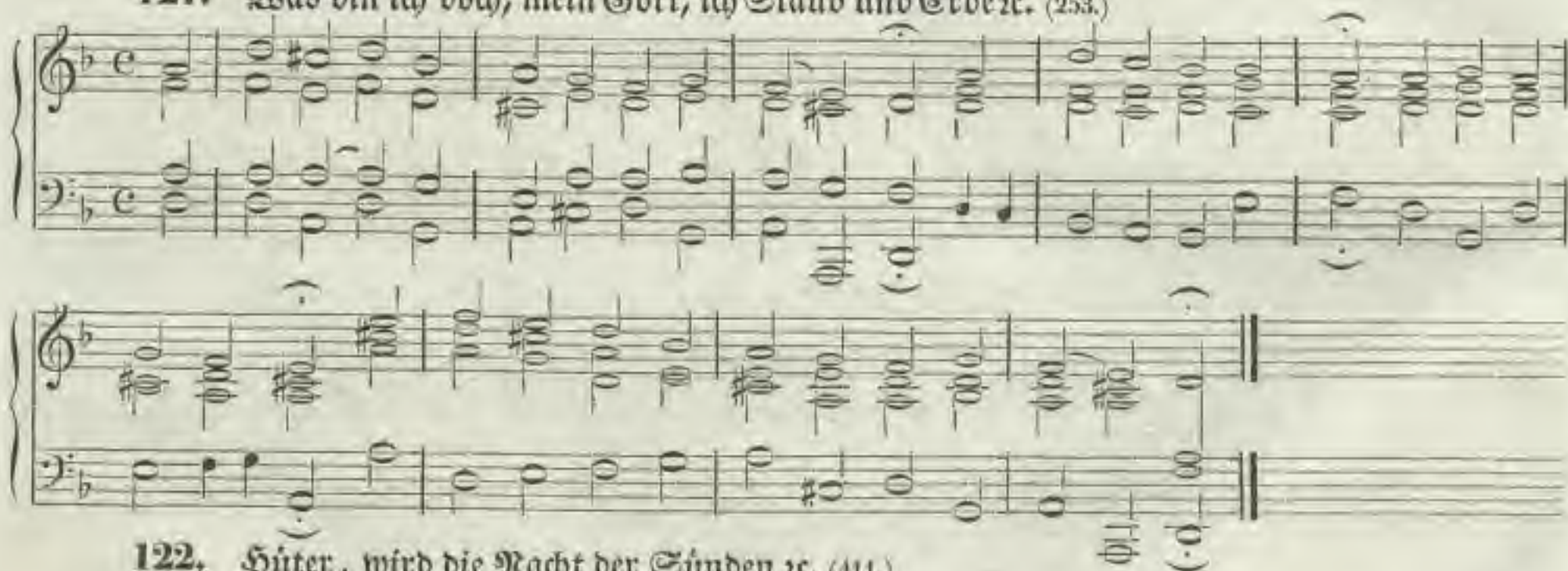
119^b. Gott, unser Gott, wir danken dir etc. (508.)

Gratz.

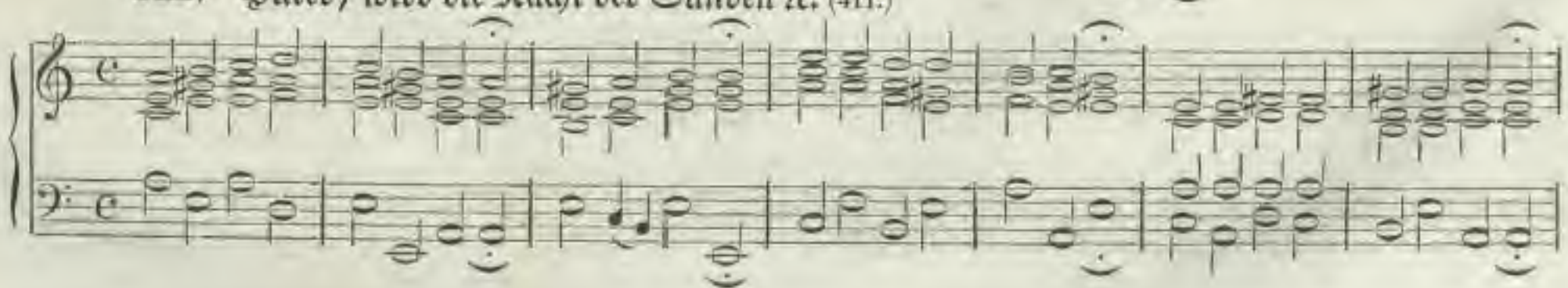
120. Wirf Sorgen und Schmerz zc. (678.)



121. Was bin ich doch, mein Gott, ich Staub und Erde zc. (253.)



122. Güter, wird die Nacht der Sünden zc. (411.)



123. Dir, dir, Jehova, will ich singen etc. (414.) 91

Two systems of musical notation for piece 123. The first system consists of a grand staff with a treble and bass clef, featuring a melody in the treble and a supporting bass line. The second system continues the piece with more complex harmonic textures, including triplets and sixteenth notes in the treble, and a steady bass line.

124. Erquickte du mit deinem Frieden etc. (Schel. 41.)

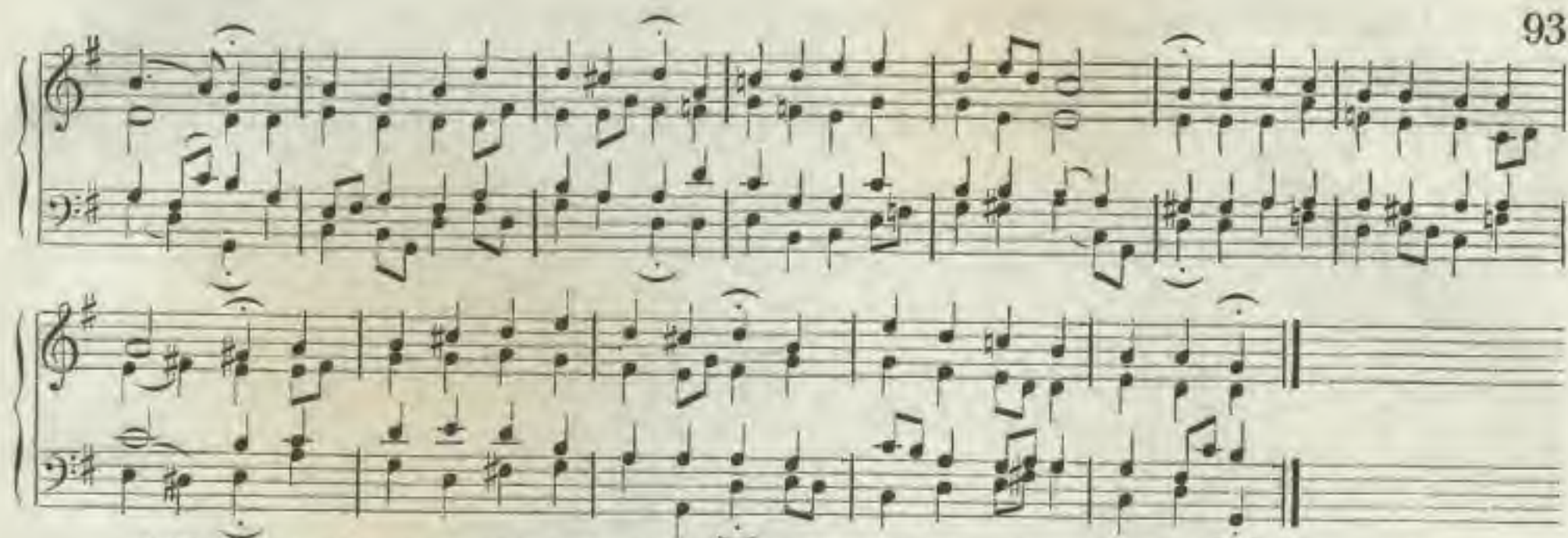
J. H. Tschernitzky.

Two systems of musical notation for piece 124. The first system is in D major (two sharps) and common time, featuring a melody in the treble and a supporting bass line. The second system continues the piece with more complex harmonic textures, including triplets and sixteenth notes in the treble, and a steady bass line.

Handwritten musical score for hymn 125. It consists of three systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a style typical of 18th-century hymnals, with many beamed eighth and sixteenth notes. The first system has 8 measures, the second has 8 measures, and the third has 8 measures, ending with a double bar line.

126. Wenn meine Seel' den Tag bedenket 2c. (Saget. 89.) Metr. Ich will den Herren ewig loben 2c.

Handwritten musical score for hymn 126. It consists of one system of two staves (treble and bass clef). The key signature is one sharp (F-sharp), and the time signature is common time (C). The music is written in a style typical of 18th-century hymnals, with many beamed eighth and sixteenth notes. The system has 8 measures, ending with a double bar line.



127. Erwacht und herrscht ihr heil'gen Triebe etc. (Schpl. 164.) Metr. Gieb dich zufrieden und sey etc.



129.

Das Vaterland. (724.)

Kennt ihr das Land? auf Er-den ist es nicht, von dem das Herz in ban-gen Stun-den

spricht, wo kei-ne Klag' er-tönt und kei-ne Thra-ne fließt, der Gu-te glück-lich, stark der
 Schwa-che ist. Kennt ihr es wohl? Da-hin, da-hin laßt, Freun-de, fest uns rich-ten
 Herz und Sinn!

130. Te Deum Laudamus. (Ambrosianischer Lobgesang.) 413.

The musical score is written in C major (one sharp, F#) and 4/4 time. It consists of three systems of music, each with a grand staff (treble and bass clef). The first system contains two measures, the second system contains two measures, and the third system contains two measures. The third measure of the third system is marked '4mal' (4 times) and is repeated four times. The score features various musical notations including notes, rests, and repeat signs.

97

4 mal

2 mal

2 mal

8va

6b

Das Vater-Unser.

Adagio.

Russ. Kirchenlied von Bortniansky, kaisrl. Kapellm.

Un - ser Va - ter, der du bist in dem Him - mel, ge - hei - ligt wer - de dein Na -

me, dein Reich kom - me, kom - me zu uns, dein Wil - le, Wil - le ge - scheh

wie - - im Him - mel, so auf - Erd'. Un - ser täg - lich Brod gib uns heut'.



Und ver = gieb — uns uns = re — Schul = den, so wie wir ver = ge = ben un = fern —



Schul = di = gern, — — füh = re uns nicht in — — Ver = su = chung, son = dern er =



lö = se uns vom Bö = sen, A = men!

I.

522. Die dem Herrn vertrauen, bleiben wie der Berg Si - on, un - er - schüt - tert, e - wig.

II.

520. Frei - set mit mir des E - wi - gen Gü - te, laßt uns zusammen seinen Na - men er - hö - ren.

III.

519. So wie der Hirsch — — nach fri - schen Quel - len schmachtet, so schmachtet meine See - le, Gott, nach dir.

IV.

101

497. Mei-ne See-le lob- und prei-set den Her-ren! Mein Geist frohlo-det in Gott, mei-nem Hei-land.

V.

500. Ge-prie-sen sey der Herr, Gott Zi-ra-el, der seinem Vol-ke half und Ret-tung fand-te.

Erster Schlußgesang.

133.

Herr Je-su, dir leb' ich, Herr Je-su, dir sterb' ich, Herr Je-su, dein bin ich, todt und le-ben-dig.

C. c.

Zweiter Schlußgesang.

Die Gna - de un - sers Herrn Je - su Chri - sti, und die Lie - be Got - tes, und die Ge -

mein - schaft des heil' - gen Gei - stes, sey mit uns al - len, mit uns al - len, A - men.

Amen.

A - men, A - men, A - men.

An den Erlöser.

L. Reichardt.

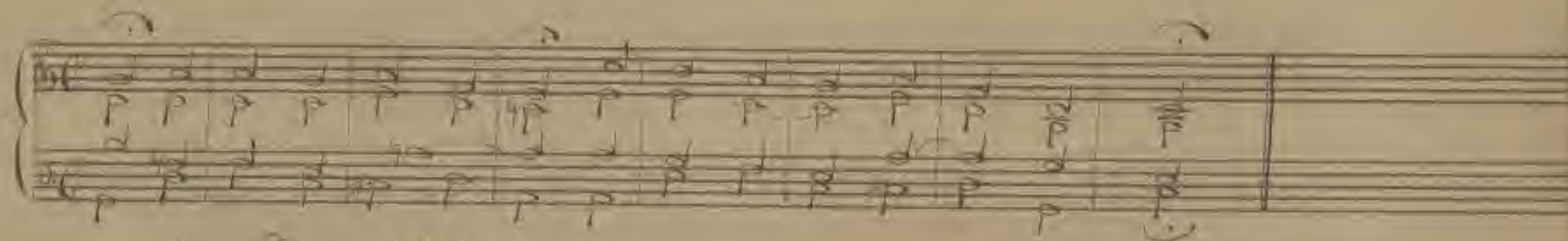
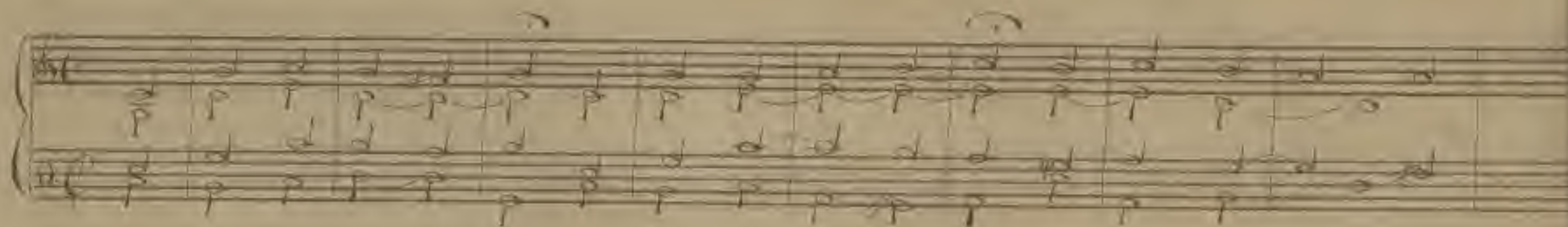
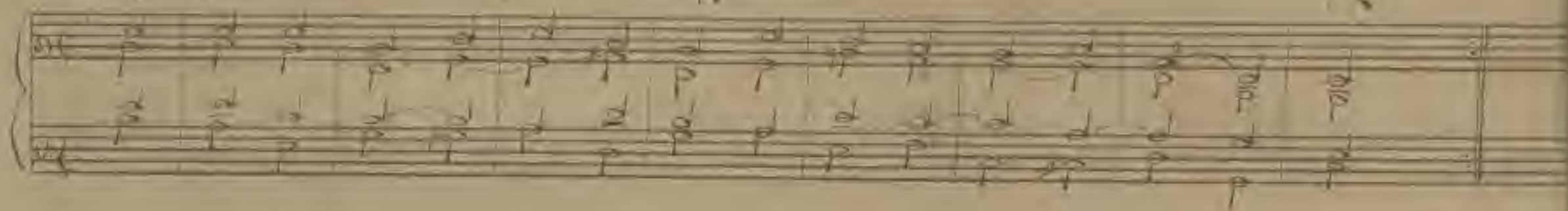
(949.) Blei - be bei uns, denn es will A - bend wer - den, der Tag hat sich ge - nei - get,
 Schon senkt die Nacht her - un - ter sich auf Er - den, und al - les ruht und — — — schweiget: Ihr

La - ge und Näch - te, lo - bet den Herrn, ihr Ster - ne des Him - mels, lo - bet den

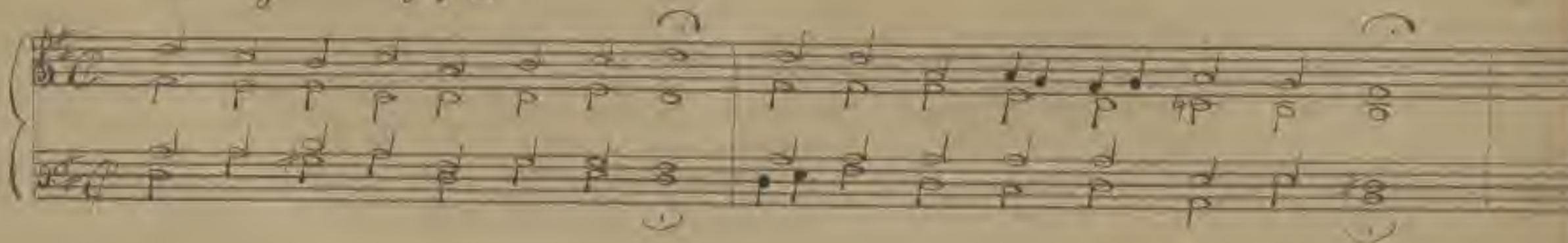
Chor.

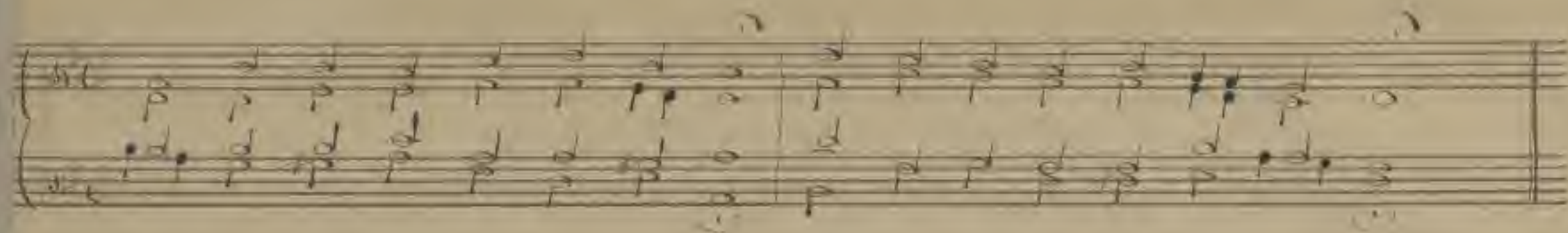
Herrn. Lo - bet und frei - set ihn hoch, al - le ihre Wer - ke des Herrn.

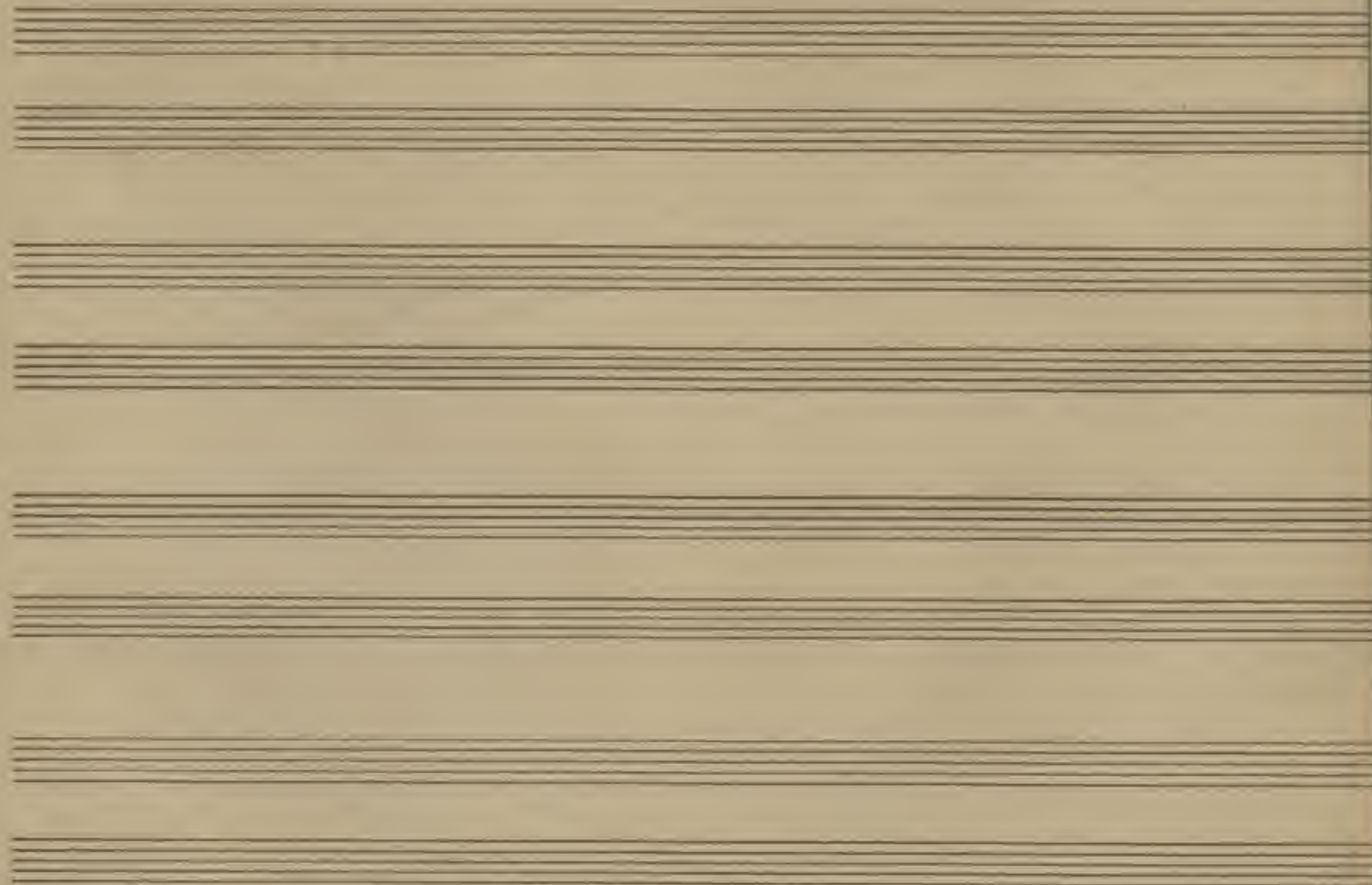
Ein feste Burg ist unser Gott 33

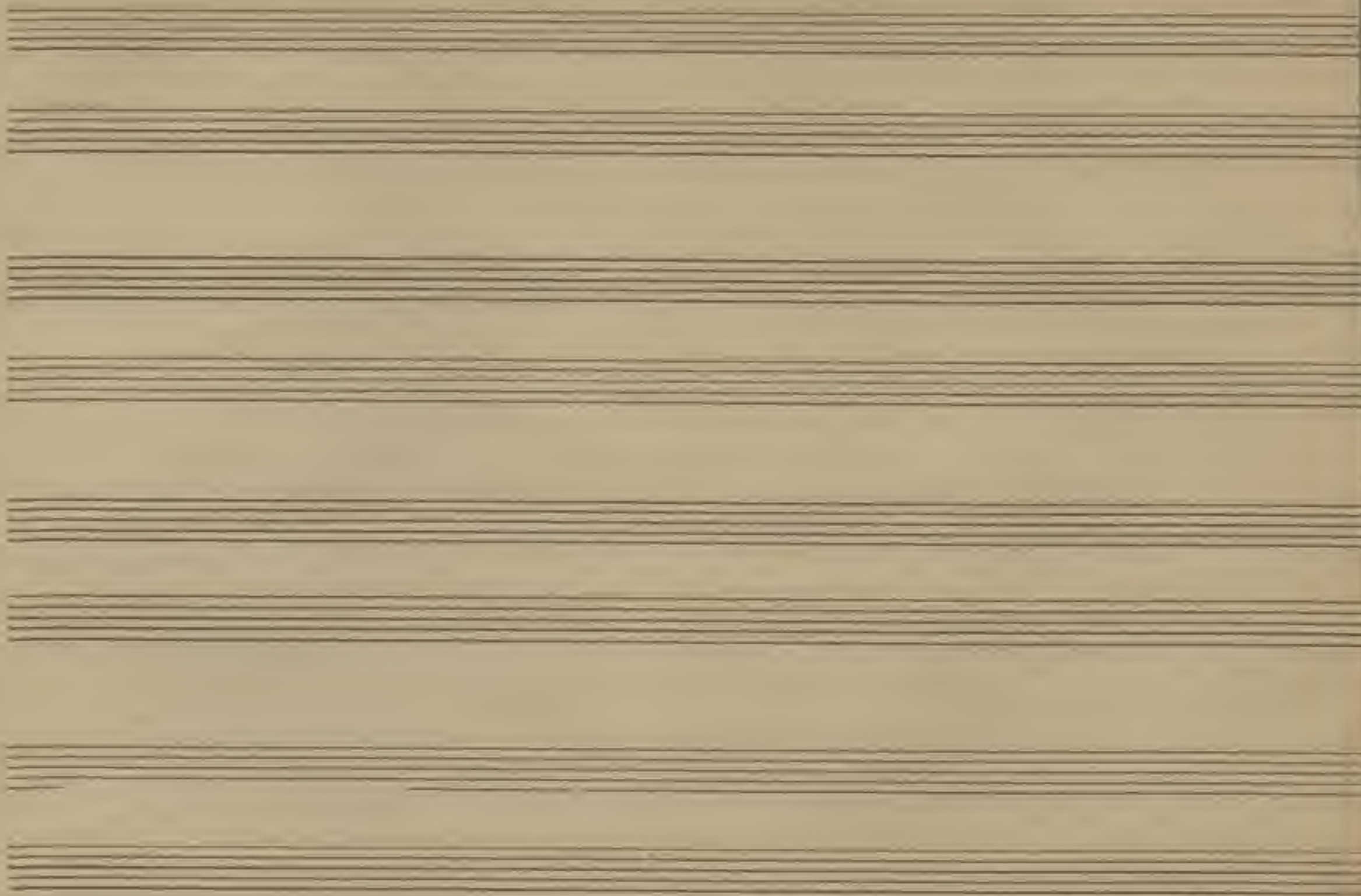


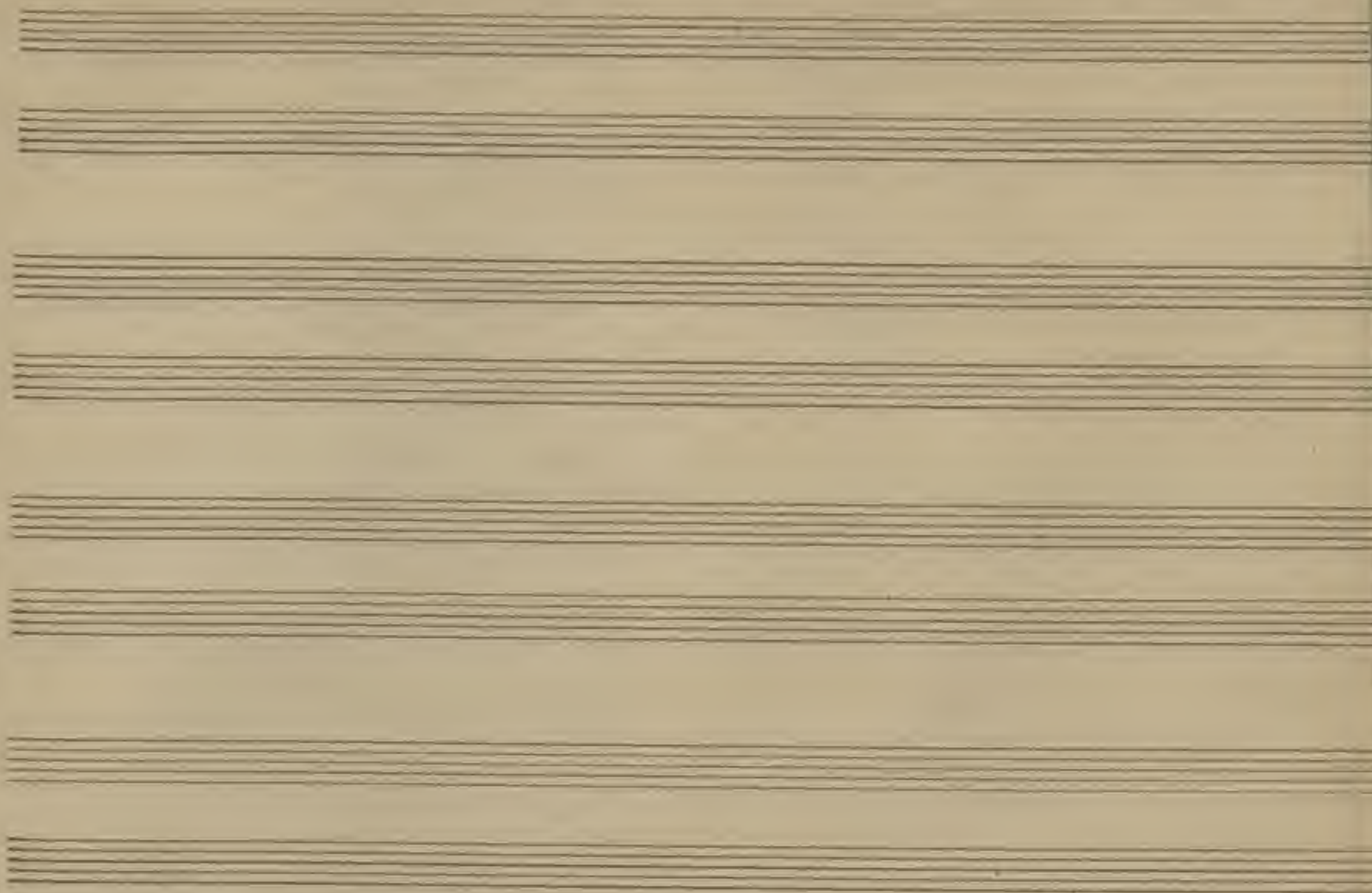
Wenn Himmel und Erde
u

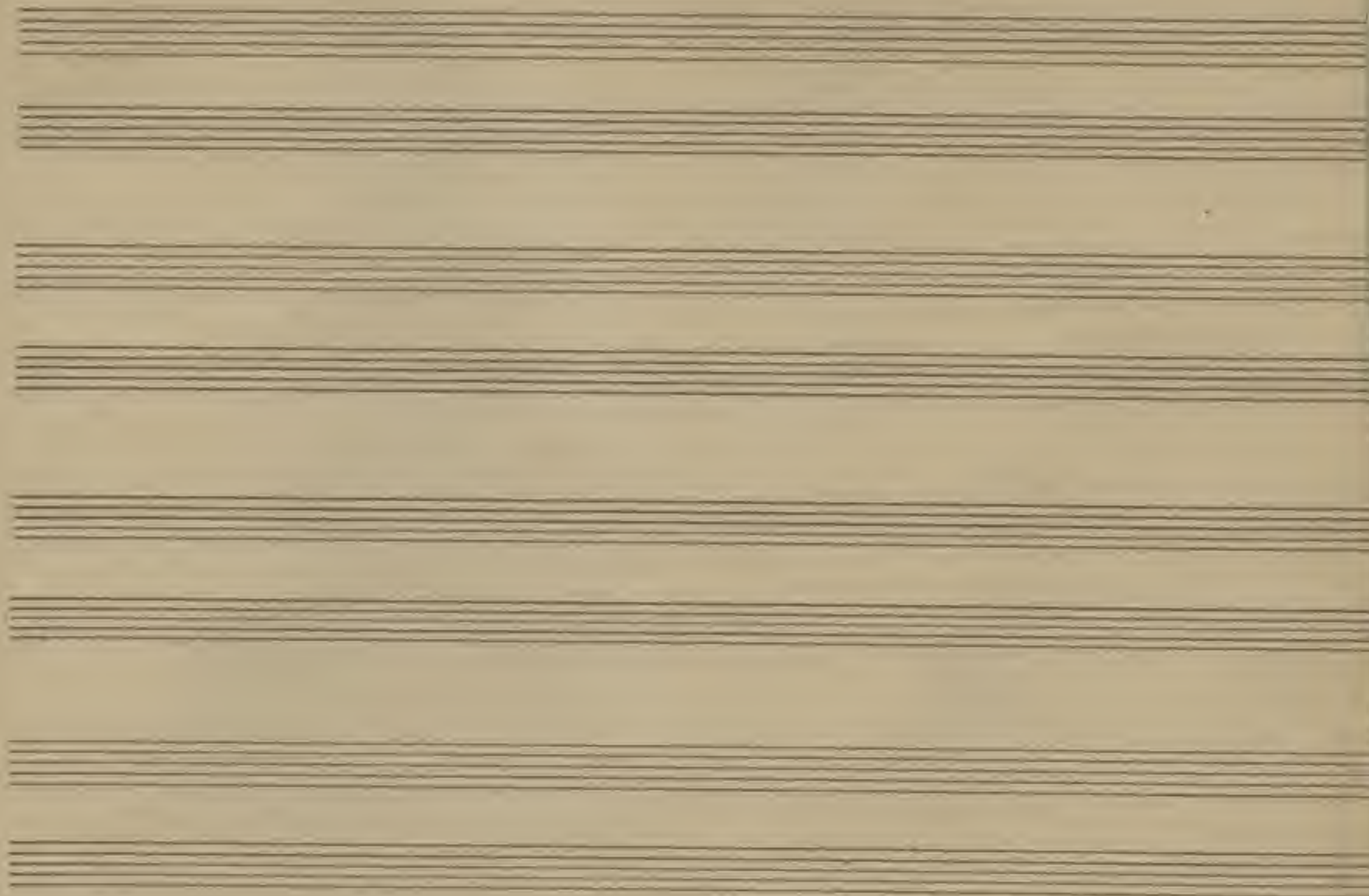


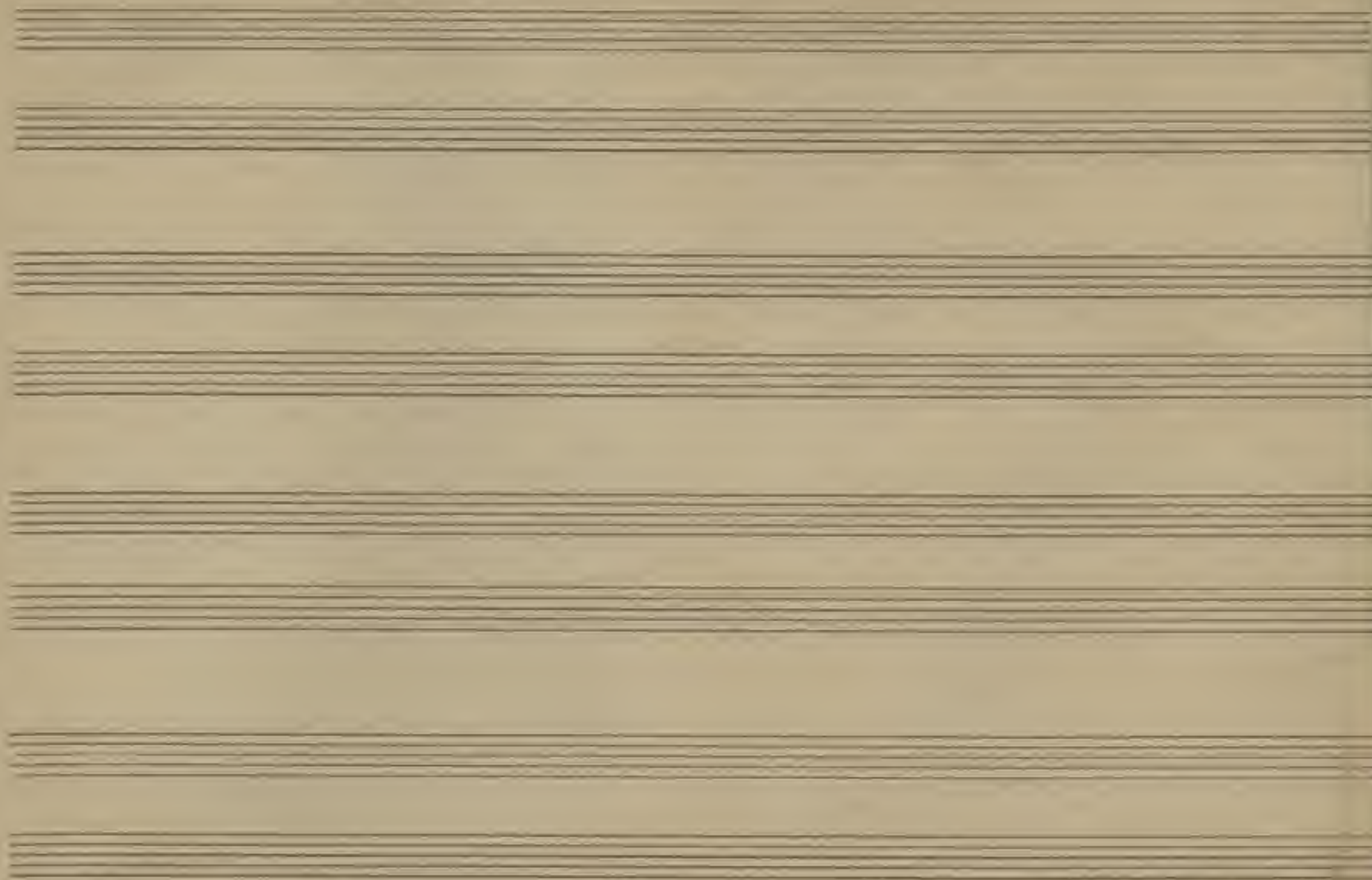












(Mms. 18656)

Mms. $\frac{1}{E 1716}$

